

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND



GATTI-CASAZZA TO OPEN SEASON WITH PETER IBBETSON

American Work Selected for Metropolitan Opera's First Night to Feature Artists Who Made Success of Endowment Campaign—Merry Mount Premiere Late in Season—Three American Operas in Active Repertoire—Customary Matinee Wagner Cycle—More Artists May Be Announced Later

FOR the first time in its history, the Metropolitan Opera Association, which was inaugurated fifty years ago last month, will begin its season with an opera in English by an American composer. This announcement was made last week by General Manager Giulio Gatti-Casazza, who this year begins his twenty-sixth year as head of the organization. The work will be Peter Ibbetson, composed by Deems Taylor at the request of the Metropolitan's management and given for the first time on Feb. 7, 1931. Mr. Gatti stated that his choice was guided not only by the fact of its being an American work but also because it gives opportunities to present in leading roles the three American singers who did such splendid work as members of the committee which last spring secured the guarantee fund for the continuation of the opera, namely, Lucrezia Bori, who was chairman of the committee, Edward Johnson and Lawrence Tibbett.

Miss Bori, Mr. Johnson and Mr. Tibbett will all appear again in the roles which they created: the Duchess of Towers, Peter Ibbetson and Colonel Ibbetson. Gladys Swarthout replaces Marion Telva, who is no longer a member of the company, as Mrs. Deane. Other leading roles will be sung by Ina Boursyaka and Léon Rothier. Tullio Serafin will conduct.

Merry Mount Late in Season

The American novelty of the season, Howard Hanson's Merry Mount, the libretto of which is by Richard L. Stokes, which, incidentally, will be Mr. Gatti's fifteenth American production, will be heard in the second half of the season. Louis Gruenberg's The Emperor Jones, new last year, will be given some time during the season. Although three American operas sung in English may seem unprecedented in one year's repertoire, it will be remembered that a triple bill of American works, Cadman's Shanewis, Breil's The Legend and Hugo's The Temple Dancer was given in 1919.

The first novelty will be Strauss's Salomé, which has had only one hearing in the house, on Jan. 22, 1907, with Olive Fremstad in the name part. The inclusion of this work will not displace

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The Enigma of Modern Music Arrives



Associated Press

Arnold Schönberg, the Distinguished German Composer Who Is to Teach in This Country, Comes on the Ile de France with Mrs. Schönberg and Their Baby Daughter

THE Ile de France brought, on Tuesday, Oct. 31, a little man whose name has been on musicians' lips for many years—"the despair of conservatives, the hope of radicals" he has been called. Many interviewers who called to see him at the Hotel Ansonia next day expected to find Arnold Schönberg a long, lean, gaunt, emaciated individual, as acid of speech as many of his compositions have been—to certain ears—acid of sound. They found instead a short, rotund, sanguine man, gentle, bewildered at the babble of questions thrust at him. Serious, yes, and sincere and forthright to a degree. Could he have spoken in his own language, his listeners would surely have found his pronouncements in consort with his forceful dignity, his tremendous vitality. As it was, he held his own admirably in the rout of English questions—relevant and irrelevant—and left his interlocutors with the impression of a strong—a very strong—personality.

Arnold Schönberg has come to America, as many know by now, to teach harmony and composition at the Malkin Conservatory in Boston. He will also teach in New York, at Steinway Hall, on Fridays, and will lecture—in English, it is promised—at the New School for Social Research on Tuesday evenings, beginning Nov. 17. From the reports that hundreds of students are waiting to show him their compositions and seek his advice, it may be gathered that curiosity—and hope—are alive about him.

The arch-priest of atonality (by the way, one of his statements in the press interview was to the effect that he had never said "atonal," but that others had said it about him) brought with him his wife, their seventeen-months-old daughter, born in Barcelona and named

Nuria in honor of it, and a terrier, named Witz, because he is "very comic."

His calendar promises to be a very full one. Mrs. Elizabeth Sprague Coolidge arranged a program of his works in Washington at the Library of Congress on Nov. 3, and he was to attend receptions under her auspices at Yale and Harvard on Nov. 9 and 10 respectively. On Nov. 11, the League of Composers is to present an all-Schönberg program in the Town Hall, New York, followed by a reception to which fifty leading American composers have been invited.

SAMSON ET DALILA BEGINS SERIES OF GOLDEN GATE OPERA

Merola Conducts with Van Gordon, Martinelli and Pinza in Leading Roles—Colorful Production Is Witnessed by Capacity Audience—Chorus and Ballet Show Results Obtained at School with Bohm as Ballet Director—Unfamiliar Operas to be Given

SAN FRANCISCO, Nov. 5.—With Cyrena Van Gordon and Giovanni Martinelli in the title rôles of Samson et Dalila, the San Francisco Opera Company opened its season in the War Memorial Opera House on Nov. 3, before a capacity audience. Gaetano Merola, general director, conducted a lavish production, which was colorful and authentic. Miss Van Gordon and Mr. Martinelli gave brilliant performances, and Ezio Pinza was admirable in the rôle of the High Priest. Louis D'Angelo, Sidor Belarsky and Claudio Oliviero completed the cast.

The production was one of consistent excellence. Chorus and ballet showed the splendid results obtained at the Ballet and Opera School established last year with Adolph Bohm as ballet director. The sets devised by Armando Agnini and groupings of the ensembles won commendation as well.

Operas to be given as the season progresses are The Emperor Jones, Le Coq d'Or, Tristan and Isolde, Manon, Aida, Cavalleria Rusticana, Pagliacci, La Traviata, La Bohème and La Forza del Destino. The Secret of Suzanne is also listed. MARJORY M. FISHER

Los Angeles Welcomes Klemperer

Conductor's First Appearance at Helm of Philharmonic Engenders Unstinted Enthusiasm—House Is Sold Out—Successful Season Anticipated

LOS ANGELES, Nov. 5.—The Los Angeles Philharmonic made an auspicious beginning of its fifteenth season in the first pair of concerts on Oct. 19 and 20, with its new conductor, Otto Klemperer, at the helm. It was a memorable occasion in local musical annals and indicated the high artistic goal which the organization has set for its achievement. Towering above his players (Mr. Klemperer stands six feet-four) the new leader used neither stand nor score, arousing unstinted enthusiasm by the power of his interpretations and the magnetism of his personality. Seldom has the Auditorium witnessed a more thrilling spectacle

than the ovation accorded the conductor, who seemed almost bewildered by the repeated recalls and unrestrained applause.

Arriving only a few days previous to the first concert, Mr. Klemperer chose works which were familiar but upon which he was able to impress his own individuality in an unmistakable manner. Beginning with Leo Weiner's transcription of Bach's Toccata and Fugue, No. 1 in C, the program included Stravinsky's Suite from Petrouchka, and Beethoven's Fifth Symphony. The Bach was played magnificently, the orchestra reaching a mighty climax at the close. A change in the seating of the players, bringing the violas to the fore instead of the cellos, was a helpful factor, especially in this work. The string sections sounded particularly resilient. There were fine balance of parts and lovely tone in the Stravinsky work and a delightful hu-

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Philip Hale, Boston Critic, Retires After Career of Over Forty Years

As Writer for "Herald" and Annotator of Symphony Programs His Position Has Long Been One of National Eminence—George S. MacManus Succeeds Him on "Herald" and John N. Burke as Writer for Program Books

BOSTON, Nov. 5.—Philip Hale has retired as music critic of the Boston *Herald* and as editor of the Boston Symphony program books. His successor on the *Herald* is George S. MacManus, with Alexander Williams as assistant. John N. Burke, a member of the Symphony Hall staff, follows him as editor of the program books. These changes are already effective.

Ever since he began writing for Boston newspapers in 1890, Mr. Hale has made steady and illuminating contributions to a general knowledge of music. He first held office on the *Post*, which he left in 1891 to join the *Journal*, where he remained until his association with the *Herald* began in 1903. It was in this period that he also edited first the *Musical Record* and then the *Musical World*.

First Profession was the Law

Although many today may think of Mr. Hale only as a brilliant and trenchant newspaper writer whose obvious scholarship is brightened by a sparkling wit and whose satire has both point and subtlety, older musicians have not forgotten that he was a church organist who held leading posts of this nature in Albany, in Troy, N. Y., and more recently in Roxbury, Mass.

Born in Norwich, Vt., in 1854, Mr. Hale attended Phillips-Exeter Academy and Yale University. As a boy, he studied the piano and became a competent organist, but his first profession was that of the law. Abandoning the Bar to which he was admitted in Albany, he went abroad in 1882, studying in Berlin, Munich, Stuttgart and Paris with such masters as Rheinberger, Urban, Raif, Guilman, Haupt, Faiszt and Bargiel. Home once more in the late eighties, he conducted the Schubert Club in Albany for several years before identifying himself permanently with Boston and Boston newspapers.

PADEREWSKI'S TOUR OF AMERICA IS CANCELLED

Persistent Neuritis Has Prevented Him From Practicing—Is Now In Switzerland

Ignace Jan Paderewski, who had planned to make a short tour of this country beginning in January, has cabled his manager, George Engles, that he will be obliged to cancel his trip because acute and persistent neuritis prevents his practicing or playing.

He is at present at his home in Switzerland and will remain there for an indefinite length of time. Recitals which had been scheduled for him in various cities have been cancelled.

Four years ago illness made it necessary for Mr. Paderewski to postpone a proposed tour of the United States. He has made three visits here since then.

His annotations and program notes for the Boston Symphony, carried on regularly since 1901, constitute an orchestral library of rare interest and authoritativeness. As a lecturer, too, his rank



© Bachrach
Philip Hale, Retiring as Critic of the Boston "Herald" and as Editor of Symphony Program Books

is notable, conspicuously in connection with the Lowell Lectures given in this city.

Frequent Classical Allusions

With convictions based on a deep respect for the classics, Mr. Hale has watched changes of styles and taste with good-tempered tolerance, leaning, perhaps, to pronounced sympathy with the French school of composition as shown by his editorship of *Modern French Songs*. As an author he collaborated with Louis C. Elson in *Great Composers and Their Works*.

Mr. MacManus, who takes up Mr. Hale's work on the *Herald*, was formerly on the music faculty of the University of California and more recently a teacher at the New England Conservatory in this city. A Bachelor of Music of Edinburgh University, Mr. MacManus has made American tours as a pianist in company with Pablo Casals, Georges Enesco and Roszi Varady.

Mr. Burke, a graduate of Harvard University, is already known for his share in the production of a book about the Boston Symphony.

Dobrowen Cancels Opera Engagement

SAN FRANCISCO, Nov. 5.—Issay Dobrowen, conductor of the San Francisco Symphony is suffering from a nervous breakdown that has obliged him to cancel his engagement to conduct *Tristan und Isolde* for the San Francisco Opera Company. This opera will be conducted by Alfred Hertz.

M. M. F.

Fritz Busch Hailed in Buenos Aires

BUENOS AIRES, Oct. 18.—Fritz Busch, who made his final appearance of the season at a symphony concert in the Colon Theatre last night, was given an ovation. Mr. Busch conducted the Seventh and Ninth Symphonies of Beethoven. He sailed today to fulfill engagements in Europe.

ASGER WILHELM HANSEN IS VISITOR TO AMERICA

Eminent Danish Music Publisher and Head of Concert Management Discusses Conditions

Completing his third visit to the United States, Asger Wilhelm Hansen, the Danish music publisher, sailed with his wife on the Gripsholm on Oct. 31. Mr. Hansen had been here previously in 1910 and 1919.

During his stay in New York he visited the office of *MUSICAL AMERICA* and told of his pleasure at being here again. The firm of Wilhelm Hansen, of which he is the head, was founded by his grandfather in 1857 and has for long been the leading music publishing house not only in Denmark but in all Scandinavia.

It will be of interest to American readers to know that this firm is not only famous as a music publisher but also for concert management, as virtually all important concerts given in Copenhagen are under its direction. "You see," said Mr. Hansen, "we bring the artists to Copenhagen and present them to our public. No, there are no other cities in Denmark to which the artists go, after they play in our city. But let an artist win our public and he can give a number of big concerts. Take for example Gigli, last May. He gave three concerts in one week, in the Forum, to capacity audiences, 7,500 each. This is not our concert hall, of course, but an exposition hall. Our concert hall would not have been big enough for an attraction like Gigli."

"You will be glad to know that I saw Jean Sibelius in Helsingfors late in September, when I went there to attend a meeting of the performing rights societies. He is at work on his Eighth Symphony, which my firm will have the honor to publish when it is completed. We are the publishers, as you may recall, of his Fifth and Seventh symphonies."

While in this country Mr. Hansen conferred with Associated Music Publishers, Inc., in regard to representing the Hansen firm for performances of their symphonic publications in the United States. It is more than probable that, in the near future, arrangements

will be completed whereby Wilhelm Hansen will be added to the already important list of European music publishers represented by Associated Music Publishers, Inc. W.

GOODRICH MADE MEMBER OF HARVARD COMMITTEE

New England Conservatory Director Honored—Findlay Receives Educational Appointment

BOSTON, Nov. 5.—Wallace Goodrich, director of the New England Conservatory, has been appointed a member of the visiting committee in music of Harvard University, his associates being Dr. Serge Koussevitzky, conductor of the Boston Symphony; Thomas W. Surette, founder of the Concord, Mass., Summer School of Music; Eric T. Clarke, National Music League, and Austin D. Zanzing.

Francis Findlay, supervisor of the department of school music at the conservatory, has been appointed by Paul C. Stetson, president of the department of superintendence of the National Educational Association, a member of its national committee on public education and public welfare. Mr. Findlay is a native of Idaho. He was graduated from the conservatory in 1915, has held important supervisorships of public school music and for several years past has served his alma mater in the department with which he is now identified.

Martinelli is Accorded Civic Honors in San Francisco

SAN FRANCISCO, Nov. 5.—Arriving in this city on Nov. 30, Giovanni Martinelli was met at the station by Mayor Angelo J. Rossi, who welcomed the tenor in the name of the city and escorted him to the Fairmount Hotel. That afternoon Mr. Martinelli sang at a reception given in honor of Marchese Guglielmo Marconi by Commandatore Patrizi, editor of *Italia*. Mr. Martinelli was host at a dinner the next day, his guests including Marchese and Marchesa Marconi, Commandatore Patrizi, and Gaetano Merola, general director of the San Francisco Opera Company.

American Opera to Open Metropolitan

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Elektra, the Strauss opera which was one of last season's successes, but there will be no performances of *Rosenkavalier* this year. Wagner's *Meistersinger*, absent for one year, will be given early in the season.

The remaining works to be included in the repertoire, Donizetti's *Linda di Chamounix*, and Puccini's one-act farce, *Gianni Schicchi*, will be heard during the second half of the season. *Linda di Chamounix* has never been given by the Metropolitan Opera Company but it was given in the house on April 23, 1890, by a company headed by Adelina Patti. *Gianni Schicchi*, as a part of the Puccini Trittico, had its world premiere here simultaneously with that in Rome, on Dec. 14, 1918. It was revived some years later divorced from the other two works of the original triptych.

Customary Matinee Ring Cycle

There will be the customary matinee cycle of the Wagner operas, and *Pelléas et Mélisande* will be given during the season. Mr. Gatti denied the rumor, however, that new scenery after the Bayreuth models would be built for

any of the Wagner operas. He also received with amusement the question as to whether there was any possibility of a new opera house in the near future.

Mr. Gatti said that he might possibly have announcements to make in the course of a few weeks with regard to new singers to be added to the roster in addition to those named in his spring announcement. It was also disclosed that sixty per cent of the singers will be Americans. In accordance with his custom, he would not make any definite statement in regard to the artists to appear in individual roles. It is understood, however, that Göta Ljungberg will have the title role in *Salomé*, and that Lily Pons will be the protagonist of *Linda di Chamounix*.

Ray C. B. Brown Appointed Critic of Washington "Post"

Ray C. B. Brown, formerly associated with *MUSICAL AMERICA* as managing editor, has been appointed music critic of the *Washington Post*. Before coming to New York, Mr. Brown was music critic of the *San Francisco Chronicle*.

NEW OPERATIC SCORES BLOOM IN ITALIAN SUMMER

Creative Fervor Seems Stimulated During Season When Theatres and Concert Halls are Closed—Respighi, Pizzetti, Cilea, Mulè and Malipiero Compose Music Dramas on Historical and Romantic Subjects — Mascagni's Nerone Symbolizes Imperialism of Rome—Contest Held in Milan to Choose Operas for Visual Presentation and Radio Broadcasts — Venice Preparing for 1934 Festival

By ANNA WRIGHT

VENICE, Oct. 25.—What a mistake to presume that all music ceases in the summer! If theatres and concert halls are closed during stifling days and nights, the creative fervor of our composers seems stimulated at such times, and summer si-



Giuseppe Mulè, Member of Parliament and Conservatory Director, Finds Time to Compose a New Opera, *Liola*

lence has the nourishing effect of a hot-house atmosphere.

Living in his palatial Roman villa, surrounded by "sounding pines," Ottorino Respighi completed during the summer period his new opera, *La Fiamma* (The Flame). Claudio Guastalla, the composer's usual purveyor of librettos, supplied the text of this Byzantine tragedy, which has its setting in ancient Ravenna. The "flame" is symbolic of Silvana's passion for her stepson; the ensuing struggle with her mother-in-law and her husband forms a sombre drama against a brilliant background. The score contains some of the finest and strongest music Respighi has ever written.

In a small village above Lake Maggiore, not far from his home in Milan, Ildebrando Pizzetti has immersed himself in his latest opera. It is inspired by the history of Venice in the Seventeenth Century, when the great republic had begun to decline. Pizzetti himself wrote the libretto, which is cast in three acts and five scenes. Orseolo, the title of the work, is also the name of one of the chief characters. The drama centres in the conflict between his patrician family and the strong, freedom-loving, plebeian family of Fusiner. In-

terwoven in this fabric is a love story of the Montague and Capulet variety.

In the Festive Days of Pompeii

Francesco Cilea, composer of *Adriana Lecouvreur* and director of the Conservatory in Naples, has been putting the finishing touches on a new work, *La Rosa di Pompeii*, in which mingled love and jealousy animate the story. The setting is Pompeii in the fastuous and festive days when the city was at the height of its luxury and glory. The heroine, to be impersonated by a soprano (a heroine is bound to be a soprano, and in this case the parallel is exact since the character is a noted singer) dies, poisoned by her rival but still singing rapturously.

In spite of his

Composers at Ease. From the Left: G. Francesco Malipiero; Ottorino Respighi; Mario Labroca, Musician and Writer, and Vincenzo Tomasini. Photographed in the Garden of Respighi's Villa, I Pini, at Rome



duties as director of the St. Cecilia Conservatory in Rome, as presiding representative of the *Sindacato Fascisti dei Musicisti* (a trades union of musicians responsible for the splendid annual week of modern music concerts in Rome), and as a member of Parliament, Giuseppe Mulè has managed to find time in which to compose a new opera, *Liola*. If Theocritus inspired the libretto of Mulè's lovely opera *Dafni*, he has gone to a very different fountain of poetry for this work. Arturo Rossati has written the text, adapting a short story by Pirandello. In *Liola* we are far from Theocritus's shepherds; the plot deals with a modern Sicilian village and with its gossiping, chattering, scandal-mongering inhabitants. Here is an opportunity for folkloristic tendencies, and the composer has availed himself of it. Both Mulè and Pirandello are Sicilian born, and the combination should be perfect.

Malipiero's Setting of Pirandello

Pirandello seems to be magnetically drawn to the operatic stage, for G. Francesco Malipiero, Venetian, remained all summer in his Asolo home to conclude the last pages of the score for the Pirandello melodrama, *La Favola del Figlio Cambiato* (The Legend of the Changeling Son). Germany has secured the world premiere, and also the second, third and fourth productions, which means that the work will come face to face with an audience for the first time in Brunswick in January, and that shortly afterwards it will be staged at Darmstadt, Coburg and Hamburg. *La Favola del Figlio Cambiato*

was announced for performance by the Royal Opera in Rome for the winter program, but the production there has been cancelled because Rome refuses to follow if Germany leads. Rome must come first, or not at all. A good political motto, but a deplorable artistic creed.

certs, with a variety of conductors, was a major attraction. One thing I noted was the ascent of a new conductor, Edoardo Guarnieri. He belongs to a family devoted to music in one form or another, and is a nephew of Antonio Guarnieri, of La Scala renown.

But these concerts were not the chief reason for my journey to Milan. It was curiosity that drew me there to hear four new operas given in concert form, with orchestra, soloists and chorus from La Scala. These operas were selected from ninety-seven sent up to a jury composed of Respighi, Pizzetti, Mulè and Alceo Toni. The competition was organized by the Triennale Exhibition and the *Corporazione dello Spettacolo*, which is our Fascisti ministry of theatrical performances of all kinds. Two of the four works heard will be staged in Rome and Turin, in theatres of the E. I. R. A.—the equivalent of the British Broadcasting Corporation, and with the added advantage that visual productions will be supplemented by radio broadcasts all over Europe. The four were given in order to arrive, with the help of the public, at a final decision.

I would like to know why an operatic score cannot be read, marked and judged without recourse to an orchestral-vocal performance. Staging can make or mar a work, for, however worthy a score may be from a musical point of view, it can fail under the test of the stage, i. e., scenery, costumes and action. How can a jury be helped by a purely oratorio performance? The jury members should know how to read an orchestral score, and consequently should have nothing to learn from a concert hearing. Possibly it was to test the effect on the audience that these performances were given.

An Atmosphere of the Sea

The winning works were *Corsaresca* by Pasquale La Rotella and Alessandro Cicognini's *Donna Lombarda*. La Rotella, well known in Milan as an able *chef d'orchestre*, directed his opera. Both he and the work were enthusiastically received. The libretto, by the young poet Enrico Cavacchioli, is a legendary tale of pirates and mermaids, bringing a novel and refreshing atmosphere of sea breezes.

Cicognini, who is much to be envied, has no past, for he is young enough to be just emerging from the Conservatory in Milan. Donna Lombarda, his first work, was greeted with the fervid approval which our press describes with the word "delirium." From such a successful present one can anticipate an equally successful future. Arturo Lucon directed the presentation.

The other works were *Graziella* by Gianni Bucceri and *In Terra di Leggenda* by Lodovico Rocca. The story of the former was adapted from the noted and dull classic tale of *Lamartine*; *a priori*, I wondered how the French poet could inspire music, and after the concert I was left still in a state of wonderment. De Vecchi conducted, and did his utmost.

In *Terra di Leggenda*, is a medieval fairy story in three acts. Calusio of La Scala conducted, but the work was, without doubt, ruined by a concert presentation; it cried for the stage.

Prospects at La Scala

Interest in these experimental productions did not preclude curiosity in regard to the coming season at La Scala, and while I was in Milan I en-

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Ninety-seven Scores Submitted
Every three years Milan holds an exhibition of architecture, arts and crafts, briefly named *La Triennale*. In order to attract a larger public, a delightful little auditorium is devoted to music. A series of attractive orchestral con-

Thrills Abound in Ballets of Novel Jooss Program

American Debut of European Artists Hailed by Representative Audience — Picturesque and Moving Choreographic Dramas Vividly Presented — Music Is Effective Throughout

WHATEVER the present season brings us in the way of new dance attractions, the Ballets Jooss, which made its American debut at the Forrest Theatre on Tuesday evening, Oct. 31, must be credited with having provided the first thrill of the autumn. Once more, F. C. Coppicus, under whose direction the ensemble has come to us, has shown himself a discriminating and astute observer of the European artistic entertainment scene.

An audience, in evening attire, among whom were notables in the musical, theatre, social and literary worlds, received the performances of Kurt Jooss and his accomplished artists with nothing short of acclaim. There was enough enthusiasm to make everyone certain that he was taking part, or, as they say in Europe, "assisting" at a noteworthy premiere.

Herr Jooss's ballet is a unit of unusually gifted young men and women who have worked with him in Essen, Germany, for several years, and have achieved a genuine ensemble, in which there are no star dancers. On the contrary, every dancer is a first rank artist. And this is what makes the dramatic quality of the performances so outstanding. The perfect co-ordination of a star and many assistants, often undertaken, can never be accomplished. On the other hand, as in this group, the working together to the minutest detail of finely trained, richly gifted artists, can produce just such a result.

Metropolitan Types Depicted

On this occasion the evening opened with Impressions of a Big City in three scenes, in which are pictured the street, the workers' quarter and the dance hall. All the types, with which one meets in a metropolis, are on the scene, with three principal figures, the Young Girl, the Young Workman and the Libertine, the latter in his top hat and evening cape. The restraint of the dancing in this piece was superbly conceived, with Mascha Lidolt, Werner Stammer and Ernst Uthoff in the leading roles, the choreography of Herr Jooss excellent. And Alexandre Tansman's Sonatine Transatlantique was the ideal music. It might have been written for it, instead of the other way around.

Whether one agrees or not with the manner in which Ravel's Pavane for a Dead Infanta is conceived by Herr Jooss, one must admit that the dancing of Frida Holst as the Infanta, and the Mmes. Harris, Kahl and Lidolt, and Messrs. Pescht, Stammer and Uthoff as ladies and gentlemen of the court, respectively, was impressive for its grace, its poise and distinguished bearing. The costumes, too, were very beautiful.

The lilting Lanner waltzes for A Ball in Old Vienna captivated the audience, winning a repetition of the finale. In this Messrs. Stammer, Uthoff, and Mmes. Lidolt and Holst, Kahl and Harris, already seen in the preceding ballets, appeared again, with Lisa Czobel, Lola Botka, Maria Kindlova, Edgar Frank and Heinz Rosen. Karl Bergeest as the Dancing Master gave a fascinating performance.



Street Scene in Impressions of a Big City as Introduced to America by the Ballets Jooss



Stone, Brussels

Fritz Cohen, in Charge of the Musical Direction of the Ballets Jooss

The Green Table Is Sensation

But the climax of the evening came in Herr Jooss's dance drama, The Green Table, which has been a sensation in Europe wherever they have performed it. In eight scenes, beginning at the conference table, the round of life, war and death is lived, picturing the farewells of the soldiers and their loved ones, the fights, the refugees, the traitor, the brothel, the survivors, ending up, sardonically, and oh! so truly, at the same conference table, the green table, with the same diplomats, those old men who make wars for young men, standing about, gesturing, arguing, even setting off their cap pistols when they become excited, wasting their time to settle the disputes of their respective countries after Death has been the only victor in the war.

Herr Jooss's conception is magnificently interpreted in the miming and dramatic performance of his artists. And he as Death puts to his credit a performance distinguished for its unrelenting pitilessness, its moving simplicity, its grimness and tenseness. For this dance drama the author has conceived that masks be used by "the gentlemen in black," as he calls them, who stand about the green table. Once more the power of masks in certain situations is felt. There is something of the grotesque which the mask conjures up as no makeup can. The same artists

appear in this work, notably, Herr Uthoff as the Standard Bearer, Herr Pescht as the Old Soldier, Frl. Kahl as the Woman, Frl. Holst as The Old Mother, Herr Stammer as the Young Soldier, Frl. Czobel as the Young Girl, and Herr Bergeest as the War Profiteer. Several not seen in the other ballets are Aino Siimola, who assists Herr Jooss in the artistic and choreographic direction, Claire Rosing and Elizabeth Wartmann, also Klaus Didelot and Wilmo Kamrath.

Score Is in Modern Vein

The musical direction of the Ballets Jooss is in the hands of Fritz Cohen. With Hans Muller-Kray, Herr Cohen plays the music for the Jooss dancers at two pianos. Not only this, but he is the composer of The Green Table, a

score in modern vein which we must praise highly. It is a fine example of music for the stage, composed by a musician of gifts, with a distinct sense of the theatre. Herr Cohen is responsible, too, for the arrangement of the Lanner waltzes. He and his collaborator opened the program with some Purcell music arranged by him for two pianos and between the four ballets played a Purcell Chaconne and some of the Brahms Waltzes, Op. 39. After The Green Table Herr Cohen was brought out on the stage by Herr Jooss in recognition of his important part in the creation of this gripping dance drama.

At the close of the evening all the artists were called out again and again with their director.

A. WALTER KRAMER

CLEVELAND GREET'S ITS NEW CONDUCTOR

Rodzinski Opens Series as Leader of Orchestra and Receives Ovation

CLEVELAND, Nov. 5.—Dr. Artur Rodzinski made his initial bow to Cleveland as the new conductor of the Cleveland Orchestra to the accompaniment of a fanfare from members of the orchestra and thunderous applause from a standing audience. That evening, Thursday, Oct. 26, marked the beginning of a new phase in the brilliant career of the organization. Clevelanders made it an occasion, and crowded Severance Hall, eager to hear again the leader whose magnificent performance as guest conductor last season was so well remembered.

The crux of the program was Brahms's First Symphony, and the applause demonstrated that Clevelanders like their Brahms. Through the entire program the orchestra showed a remarkable flexibility for the season's first concert, and promises to be splendidly responsive in Dr. Rodzinski's hands. There were impressive readings of the Overture to Oberon, the Introduction to Khovantchina and the Pines of Rome.

Changes in the personnel were observed. Felix Eyle, well known as head of the violin department of the Music School Settlement, is the new second concertmaster; Daniel Bonade comes as solo clarinetist, after thirteen

years with the Philadelphia Orchestra; the new solo French horn player is Theodore A. Snyder, also a former member of the Philadelphia Orchestra.

Ossip Gabrilowitsch was presented in a piano recital at the new Steinway Hall of the Halle Brothers Company, on Oct. 17. This was the first time that a visiting artist had appeared in the delightful intimate auditorium. Admission to these programs is by invitation. The hostesses on this occasion were Mrs. Alfred A. Brewster, Mrs. Amos N. Barron, Mrs. Adella Prentiss Hughes, Mrs. Dudley S. Blossom, Linda Eastman, Mrs. Charles Edward Mayhew, and Mrs. Henry P. MacIntosh, Jr.

Herman Rosen gave his annual fall recital in Steinway Hall on the afternoon of Oct. 21. His program included the Bach E Minor Partita, Goldmark's Concerto in A Minor, and several smaller works. Among the latter was Poem, the latest composition of the Cleveland composer, Charles Rychlik.

On Oct. 17 Marcel Dupré came to Baldwin-Wallace College, Berea, to amaze all again with his magical organ music. The program included some fragments from The Stations of the Cross of Dupré, by the performer; works by Bach and Handel; the Cantabile from Widor's Eighth Symphony; a composition by Frank S. Adams dedicated to Mr. Dupré; and a masterly improvisation.

MARGARET ALDERSON

BERLIN AGOG TO HEAR ITALIAN OPERA SINGERS

Company under Panizza Causes Flurry of Expectation — Gigli and Dal Monte Carry Off Honors—Furtwängler Conducts First Local Performance of Arabella in Which Tietjen's Stage Management Is Praised—General Homage Paid to von Schillings—Strauss Opens Concerts by State Opera Orchestra — Konoye, Japanese Leader, Acclaimed as Guest

By GERALDINE DE COURCY

BERLIN, Nov. 1.—The performances given by the Italian Opera Company at the Municipal Opera from Oct. 8 to 15 under the musical direction of Ettore Panizza, Toscanini's successor at La Scala, engendered quite a little flurry of interest in the musical circles of Berlin. It has been four years since Toscanini paid his memorable visit with the Scala ensemble and orchestra, but the recollection of those unforgettable performances still stalks like Banquo's ghost through every Verdi production that is turned out of a Teutonic factory.

Everyone was therefore looking forward to a repetition of the former experience, but the composite nature of the present company made it difficult, if not impossible to attain the artistic *niveau* of its justly famous predecessor. Toscanini brought his own orchestra and an ensemble that had been moulded by his hand. The Stagione this year had been organized especially for this engagement and included singers from the Royal Opera in Rome, the Scala in Milan, and artists who had sung with the Metropolitan and former Chicago opera companies in America. The chorus was drawn from the Verona Arena Festival, while the orchestra and ballet and most of the scenery were furnished by the Municipal Opera. The leading singers included such well known artists as Beniamino Gigli, Toti Dal Monte, Rosa Raisa, Cesare Formichi, Giacomo Rimini, Autori, Stignani, Arangni-Lombardi and Battaglia. Giuseppe Forzano of the Scala was the stage director.

Initial Audience Is Brilliant

The audience for the opening performance of *Aida* was very brilliant, and the gala performance of *Tosca* with Gigli and Raisa also brought out a large crowd; but the remaining performances left much to be desired in the way of interest on the part of the public. Gigli and Toti Dal Monte carried off the laurels, for Gigli is fairly worshipped by the German lovers of pure song; and today nobody in this country can touch the proverbial candle to Italy's charming little coloratura in the mercurial sparkle and brilliance of her vocal pyrotechnics. Berlin had never had the privilege of hearing Gigli in opera and the public went absolutely wild with enthusiasm, although the excitement that Toti Dal Monte unchained in *Lucia di Lammermoor* could hardly have been bettered in her native Italy.

Discounting differences in musical taste and methods of production, the Stagione provided a goodly amount of food for meditation, particularly as regards style in the various realms of Italian opera. The most profitable performance of all in this respect was un-

doubtedly that of Rossini's *Il Barbiere di Siviglia*, which made even the carping Berlin critics capitulate in wonder and admiration.

Highlights in Arabella

The opera calendar has otherwise been somewhat tame in spite of the



Ettore Panizza, Conductor of the Italian Company Heard at the Municipal Opera

fact that it included the first Berlin performance of Strauss's *Arabella* under Wilhelm Furtwängler. Viorica Ursuleac sang the title role as in the Dresden production, but on the whole



Toti Dal Monte Aroused Excitement by Her Performance of *Lucia*

the other singers were not so happily cast as in the premiere last July in the Saxon capital.

The brilliant part of the Berlin performance on Oct. 12, barring, of course, Furtwängler's participation, was the splendid stage management of Heinz Tietjen. In fact the lion's share of the credit must go to him if the second act seemed to have lost some of the "deadly dullness" that afflicted it at birth. No managerial or conductorial genius can quite obliterate the suddenness of the drop in inspiration at the close of the second act, but it is hard to conceive any handling of the situation that could be more expert than was Tietjen's on this occasion.

Strauss was given an ovation by the very distinguished audience, which included Chancellor Hitler and other

members of the Government, but the enthusiasm was neither so spontaneous nor so prolonged as in Dresden.

The only activity at the Municipal Opera during the same period of time was the production of von Schillings's *Mona Lisa*, which the State Opera graciously released to its sister institution in view of the latter's recent association with the composer. The opera was given a very respectable production under the direction of Wilhelm Reuss and Professor d'Arnals. Rosalind von Schirach in the title role managed to surprise everyone by the astonishing maturity and finish with which she mastered the histrionic requirements of the part. The settings designed by Gustav Vargo conformed more or less to the original scenery at the State Opera.

Prevalence of Hero Worship

Most of the musical events at the opening of the season have paid their homage to von Schillings, so that it was natural for Furtwängler, a former pupil of this composer, to open his first Phil-



Beniamino Gigli, Hailed with Exceptional Enthusiasm by the Berlin Public

harmonic concert with von Schillings's *Oedipus Prologue*. Hero worship is one of the guiding rules of life in the Germany of today, and after the Wagner, Brahms and Reger celebrations that kept the musical public occupied through the summer, most of the programs may be expected to feature a work of von Schillings until the turn of someone else rolls around.

Walter Gieseke, the soloist, gave his familiarly fascinating performance of Beethoven's *Concerto for piano in E Flat*, and the concert closed with one of Furtwängler's monumental readings of Bruckner's *Fifth Symphony* in the Schalk edition.

Kleiber Begins Series

Erich Kleiber is not only scheduled to conduct four concerts of the State Opera Orchestra but also has a series of three independent concerts of his own with the Philharmonic Orchestra, similar to those that attracted so much attention last year. He opened his present series with auspicious success on Oct. 4 when he had the assistance of the young Viennese pianist, Lubka Kolesa, as soloist. The program comprised the *Overture to Euryanthe* and Schubert's *C Major Symphony*, between which Miss Kolesa played Mozart's *Concerto in C*. Kleiber's following is growing, and the enthusiasm he engenders at his

Philharmonic concerts is altogether different from the bored and somewhat aloof reception accorded him by the sparse subscription audiences of the State Opera concerts in the immediate past.

Strauss Conducts Own Works

The first concert of the State Opera series was conducted by Strauss who, as in the good old days, had a full house in spite of the competition of Gigli at the Municipal Opera. It was an all-Strauss program and embraced *Don Quichote*, *Ein Heldenleben*, and four songs with orchestra sung by Viorica Ursuleac. The 'cello solo in *Don Quichote* was played by Enrico Mainardi.

In keeping with its new policy of presenting foreign composer-conductors at the mid-week popular concerts, the Philharmonic Orchestra invited the Japanese conductor, Viscount Hide-maro Konoye, to open this special series which promises to be a very successful and interesting venture. Konoye's program included Reger's *Vaterländische Overture*, Schubert's *String Quartet in C*, Op. 163, arranged by Konoye for large orchestra, and an arrangement of some old Japanese court music. The program closed with Strauss's *Don Juan*. Konoye received his musical training in Germany and is now the founder and conductor of a symphony orchestra in Tokyo modeled on the German pattern. Strauss was present at the concert and shared the ovation tendered the Japanese guest at the conclusion of the program.

Cycles of Beethoven Sonatas

After Artur Schnabel's successful series of concerts devoted to Beethoven's piano sonatas, Frederic Lamond and Wilhelm Backhaus each announced a series of concerts devoted exclusively to the Beethoven works. For the student of Beethoven, the series is of exceeding interest owing to the great difference in style and artistic conception of these two artists. They are in turn poles apart from either Schnabel or Fischer, who gave a similar series a few seasons ago.

Maria Ivogün, Heinrich Schlusnus, the Don Cossack Russian Male Chorus and Ludwig Wüllner have also had the pleasure of performing to sold-out houses on the occasion of their recent concerts. In fact, if one is impressed by the scarcity of musical events now taking place in Berlin, one is correspondingly astounded by the enthusiastic support accorded those which do occur. From the viewpoint of the artist the present situation is undoubtedly the more satisfactory, both from an artistic and a financial standpoint.

Toscanini Comes to New York Philharmonic-Symphony in January

Arturo Toscanini is to make his first seasonal appearance with the New York Philharmonic-Symphony on Jan. 11, according to information given out by the management of the orchestra recently. He will conduct until Feb. 4, from Feb. 15 to 25, March 8 to 25, and from April 12 to 29, the last concert of the year.

Bruno Walter, now conducting, will remain until Dec. 16. Hans Lange is to conduct from Dec. 18 to Jan. 7, Feb. 8 to 11, Feb. 28 to March 4, and March 28 to April 8.

Eight Beethoven symphonies will be given during Mr. Toscanini's first four weeks. He will continue the Beethoven Cycle with the Ninth Symphony and the *Missa Solemnis*.

American Works Heard in Symphony Lists

Stokowski Plays New Work by Werner Josten at First Concert of Philadelphians — Randall Thompson's Second Symphony Well Received in New York Premiere — Barzin Brings Out Chorale and Fugue by Zemachson

THE fortnight of orchestral music has been largely given by the New York Philharmonic-Symphony, with one visit from the Philadelphians and one concert by the National Orchestral Association. Bruno Walter gave a fine performance of the lengthy Eighth Symphony of Bruckner and on another program played Randall Thompson's Second Symphony and Weiner's transcription of the Bach C Major Toccata. Ray Lev, a young Brooklyn pianist, was heard in a musicianly rendition of the Tchaikovsky Concerto with Leon Barzin's forces.

Stokowski Presents Josten's First Concerto Sacro

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Oct. 24, evening:

Fugue, in G Minor.....Bach
Symphony No. 2, in D.....Brahms
Concerto Sacro, No. 1.....Josten
Rhapsodie Espagnole.....Ravel

On this occasion Mr. Stokowski delivered to his New York admirers superb performances of his own adaptation of that Bach fugue which we call the "little G Minor" to distinguish it from the "great G Minor" and of Ravel's much neglected quarter-of-a-century-old Spanish rhapsody. What he has done with the Bach we for our part do not like. But granted that it was there to play, it was played magnificently. So was the Ravel, with riotous color, and with much imagery.

Werner Josten's Concerto Sacro for string orchestra and piano obbligato had been heard here before under Albert Stoessel's baton with his Juilliard players. But this was its first professional orchestra presentation. It is a work in which the composer has pictured admirably, with fine feeling, with restraint, and with a good deal of the emotion called forth by the 16th century school of painting, which he tells us prompted the composing of the work, the annunciation and the miracle of the birth of Christ. Melodically Mr. Josten is much happier than many of his colleagues of our day. His harmonic sense, too, notably in the piano obbligato, is a subtle blending of new and old. But what impresses one most is the genuine integration of the work, the manner in which it holds together as a unit, and, above all, its sincerity of utterance. Not in some time has Mr. Stokowski advanced so real a new work, real in the sense of an honorable achievement, free from clap-trap and last minute idioms. Mr. Josten played the piano part admirably and at the close was recalled again and again. Mr. Stokowski played the work with apparent interest and his men did some magically beautiful playing, notably at the close of the first part.

The Brahms symphony was played in a sensational manner, that appeals to those who like their music made exciting no matter at whose expense, even at the composer's!

Walter Gives Bruckner's Eighth

New York Philharmonic-Symphony, Bruno Walter, conductor. Oct. 26, evening:

Symphony No. 28, in C Major (K. 200).....Mozart
Symphony No. 8, in C Minor.....Bruckner

Bruckner's massive Eighth Symphony, given a painstaking and sympathetic reading by Mr. Walter, was heard on this occasion for the first time (with the ex-



Leopold Stokowski Paid His First Visit of the Season with the Philadelphia Orchestra

ception of a Stadium performance under William van Hoogstraten during the summer of 1930) since Otto Klemperer essayed the formidable task with the New York Symphony in 1926. Its tremendous length stands, perhaps more than any other single factor, in the way of a more general popularity. The enormous Gothic spans which are characteristic of all Bruckner's work, achieve here such intricacy and expansiveness that it requires a real effort on the part of the listener to follow their various ramifications. It is, however, a fine and dignified work of the great symphonic tradition, and abounds throughout in those amazingly beautiful moments of delicate tracery which are typical of the Austrian master's best style.

The Mozart Symphony was performed with taste and scholarship, its miniature charms standing in agreeable contrast to the more ponderous qualities of the Bruckner work.

Wallenstein Plays Tartini Work

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Alfred Wallenstein, 'cellist. Carnegie Hall, Oct. 29, afternoon:

Concerto in D.....Tartini
Mr. Wallenstein
Symphony No. 8, in C Minor.....Bruckner

The Bruckner was repeated from the Thursday concert. Mr. Wallenstein stepped from his position as first 'cellist to give a conscientious performance of the Tartini work which he interpreted with great distinction. He was generously applauded.

National Orchestral Association Begins Season

National Orchestral Association, Leon Barzin, conductor. Soloist, Ray Lev, pianist. Carnegie Hall, Oct. 31, afternoon:

Chorale and Fugue in D Minor, Op. 4.....Zemachson
(First Time in New York)
Concerto in B Flat Minor.....Tchaikovsky
Miss Lev
Symphony No. 7, in C.....Schubert

Mr. Barzin, in spite of the earliness of the season, has managed to bring his young musicians to a point of remarkable efficiency. Their playing was sure and clean throughout the program and their performance of the symphony especially creditable.

The Zemachson work is interesting and, in places, of considerable power. The Chorale is dignified and sonorous, the Fugue well constructed architecturally and interesting from the point of view of instrumentation. Though of obvious difficulty, it was well set forth.

Miss Lev, a native of Brooklyn, who returns from study abroad with Tobias Matthay, read the concerto with restraint,



Apeda
Randall Thompson's Second Symphony Had Its First New York Hearing

an unusual thing with this work, especially under the fingers of young executants. The first movement was technically fine and the second a charming example of singing tone.

Randall Thompson Symphony Wins Audience

New York Philharmonic-Symphony, Bruno Walter, conductor. Carnegie Hall, Nov. 2, evening:

Toccata in C.....Bach-Weiner
(First Time by the Philharmonic-Symphony)
Symphony No. 2, in E Minor.....Randall Thompson
(First Time in New York)
Symphonía Domestica, Op. 53.....Strauss

Applause such as seldom greets new compositions, native or otherwise, was the portion of Randall Thompson's symphony, and the composer was summoned to the stage several times to receive it. The audience liked the symphony's freshness, vitality, humor and clever orchestration. They are likable qualities, and that they were present is not surprising. But the work contains other qualities, too, although nothing profound, nothing groping for the soul of man in music was to be found.

Its first movement is, perhaps, the most distinctive, abounding in interesting thematic material, deftly treated, and in rhythmical patterns of sparkle and charm. From there on, a symphonic basis seems hardly necessary for material that might well have been in suite form. The second movement is frankly a simple song, compact, with a nicety of harmonic texture and a lowered seventh ending. The scherzo is a delightful bit of play, with its zestful seven-four section, its "blue" Capriccioso trio and the return in what the composer calls a "subdominant answer" of the first section. The last movement is disappointing, a bundle of tunes which never seem to get anywhere, with a resulting lack of cohesion and emphasis.

All in all, the symphony may be said to be more than merely "promising." It is fluent, it does not scorn the past, it shows a measure of originality and a great deal of craftsmanship.

Bach's great Toccata could hardly be hidden even by a poor orchestration, and Leo Weiner's is much better than poor. The opening has a majesty, in its orchestral form, which is breath-taking, and the orchestra ennobled it with beautiful quality of tone. Perhaps not enough justice was done by Mr. Weiner to the wonderful Adagio, and the scoring for the brass seemed clumsy and elephantine in the fugue, but the series of suspensions which led up to it had a mighty power.

Of the Strauss work, the less said the better, since anything this reviewer could say would be said more in anger than in sorrow. The orchestra's performance throughout the evening was of high qual-

ity, and with Mr. Walter received the credit due therefor.

Wagner in Concert Form

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Elsa Alsen, soprano; Paul Althouse, tenor. Carnegie Hall, Nov. 5, afternoon. All-Wagner program:

From Tannhäuser: Overture; Bacchanale; Duet of Venus and Tannhäuser (Paris Version)

Mme. Alsen and Mr. Althouse

From Siegfried: Scene 3, Act III

Mme. Alsen and Mr. Althouse

Though of somewhat uneven quality, the concert gathered momentum as it went on and the close of the Siegfried excerpt had a spirit and a general enthusiasm on the part of all concerned that swept the audience off its feet and ended in applause and cheers that lasted for an unusual length of time.

The Tannhäuser Overture seemed to take time to get into its stride, and the Bacchanale has been played with more allure by this same organization. The singers, however, gave a straightforward and musicianly rendition of the music. Mr. Althouse re-established himself as an excellent Wagnerian tenor at a Philharmonic-Symphony concert last month. At this one, he strengthened the impression. Mme. Alsen's singing was dramatic throughout, and she negotiated the cruelly difficult phrases of Brünnhilde's music without apparent effort.

OMAHA SERIES OPENED

Friends of Music Inaugurate Season with Fine Program

OMAHA, NEB., Nov. 5.—The Friends of Music, Mrs. George McIntyre, president, inaugurated their season very happily by presenting Emily R. Davis, violinist, at the residence of Mrs. Samuel Rees on Oct. 25. This was Miss Davis's first formal appearance after study in the East, and she made a favorable impression. Her interpretations were musicianly and her technique reliable. Warren Watters was her able accompanist. Gladys Moore, soprano, and Flora Sears Nelson, accompanist, took part in the program with success.

The Sunday afternoon concert at Joslyn Memorial on Oct. 29 was given by Louise Shaddock Zabriskie, organist, Arly Rose Jackson, soprano, and Bettie Zabriskie, accompanist. Mrs. Zabriskie's playing of Bach's Fugue in D Minor was particularly impressive.

Ether Leaf, organist, appeared at the Memorial on Oct. 22, assisted by Oscar Lyders, young baritone of Fremont. Norman Goodbread accompanied.

E. L. W.

Records of Cowell Works Sponsored by Collectors Club

The first electrical recordings of composition by Henry Cowell, played by Mr. Cowell himself, will be sponsored by the International Record Collectors Club, whose headquarters are in Bridgeport, Conn. The first issue of autographed records is a double twelve-inch disc comprising three pieces, The Harp of Life, Lilt of the Reel and The Fairy Answer.

Hofmann to Make Only One New York Appearance

Dr. Josef Hofmann will make only one appearance in New York this winter. That will be a piano recital in Carnegie Hall on Saturday afternoon, Jan. 20.

Pierre Monteux recently conducted the Concertgebouw in Amsterdam in place of Willem Mengelberg who was indisposed.



DEAR MUSICAL AMERICA:

The death of Orville Harrold on Oct. 23 was a great shock, for I had no idea that he had even been ill. Harrold was a fine fellow and a beautiful singer. His operatic career was a strange one, but it had in it noteworthy accomplishments. In musical comedy he sang that lovely waltz song in Victor Herbert's *Naughty Marietta*, *I'm Falling in Love with Someone*, and when he was in good voice he used to sing a thrilling high D Flat in it, too.

Where were all the scribes' memories in writing of Harrold's death? Hardly any of them spoke of a man, a great personality in the music world, who died several years ago, but whose achievement is still remembered. I refer to Oscar Saenger, for many years New York's leading vocal instructor, to whom came singers, both new and famous, from all over the world. He it was who took Harrold in hand and prepared him for his operatic debut, as he had prepared others before him. Saenger believed in Harrold and he did a good job for him.

Years later, after Harrold had sung in opera, had gone back into vaudeville, and was reentering opera (this time the Metropolitan), it was Frederick H. Haywood who got him into shape and to whom he gave credit for so doing. In fact, it was his work with Harrold that first brought Haywood's work to my attention. I mention this, as I am glad that it was two American teachers who contributed to the career of one of the best of American tenors.

Harrold had a very lovely nature. He was simple and unaffected and in recent years had put much time on the writing of little children's tales.

These came to him, I remember him telling me, quite naturally, almost as a musician sits and improvises at a piano, and his fund of them was inexhaustible. He was urged by his friends to preserve them, and was planning to make a series of recordings of them, to be issued for broadcasting purposes.

He started to write jingles first, inspired by a trio of cunning California dogs, which were called the MacGuires. Then when he and his wife went to Connecticut to live, the quantity of wild rabbits in the neighborhood suggested a saga and he began the series of bunny tales, which he later expanded into material for broadcasts. The story of Nibble and Big Boy, their courtship, their wedding and their honeymoon was almost complete. It is a charming

fantasy, lit up with the most delicate imagination and fancy—a real fairy story.

Harrold wrote little tunes for his jingles, too. They are exquisitely simple, and fit the words in mood and fancy. This talent, unsuspected at first by many who knew him, gradually came to occupy most of his time. Undoubtedly it would have brought him much renown, for those who had heard the stories and the tunes never forgot about them, and grown-ups loved them as much as children.

Even if you're in your forties, or thereabouts, wouldn't you be sympathetic to the longing of one little boy, as Harrold expressed it in the following rhyme?

Oh, I wish I had a river of ice-cream
flowing by,
And floating in that river was a
huckleberry pie.
I'd dive right into the middle, away
up to my neck,
And I'd eat, and eat . . . and eat away
till there was nothing left, by heck!

* * *

I am glad that you gave space in your last issue to a letter from a lady in Swarthmore, Pa., who has been a subscriber to your paper for a quarter of a century. I read carefully what she had to say and from her standpoint she is unquestionably correct. However, both her own experience in securing a ticket for the Meistersinger at Bayreuth and the experience of a friend do not controvert what I wrote you and what is generally known to have been the state of affairs. I refer to the fact that I wrote you that Bayreuth last summer was papered, not a little, but a lot.

The lady also told you that Herr Hitler was very modest. I don't doubt that for a moment. In fact, I am told he is one of the most charming dictators in Europe. You could hardly expect him to be disagreeable at Bayreuth, could you? And I doubt, too, if I can praise him as does Mrs. Ashton for not having had spectators arrested for taking snapshots of him. Like Mussolini he has shown from the very start that he knows the value of photographic publicity, posed and unposed. I must, however, differ with your eloquent Wagnerian, when she suggests that last spring, in discussing Toscanini's refusal to go to Bayreuth, you were against stressing the importance of conductors in Bayreuth. She has stated to you in her letter that Toscanini was not missed there this year. Well, to everyone who did not miss the great Italian maestro, there were hundreds who did and who found little in the conducting of Herr Elmendorff to inspire them. Your correspondent, however, finds Elmendorff excellent. I am glad to know that, for I have heard him praised but little, this year, or any other year.

In conclusion let me reply to Mrs. Ashton's contention that, because she was there and I was not, her report be considered more authentic. I never transmit anything to you unless I have first had it carefully looked into and checked up. The information about Bayreuth which I wrote you came to me from an unimpeachable source and was also the consensus of opinion of many who had been at the festival.

Mrs. Ashton has a sense of humor, too, for which I must compliment her. She writes: "This letter sounds as if I were for Hitler or Mrs. Wagner. I am not." Well, suppose she is? Is that not her right and privilege? Why shouldn't she admire those two art-loving souls?

* * *

Bayreuth will never be the old Bayreuth. The spirit is gone. The per-

sonality which guides it today has not drunk deeply enough at the well of Wagner's music. I always contended and do today that in engaging Toscanini to conduct the *Tristan*, *Tannhäuser* and *Parsifal*, the management chose to draw capacity houses to the festival, knowing the great conductor's international popularity, more than it chose to honor this distinguished musician. In doing so German conductors felt they were being treated shabbily, for there were not a few of them who had no notion of how far superior Toscanini was and is to them. I believe that such a step was not undertaken, especially in a matter that savors of nationalism (and Bayreuth was a hotbed of nationalistic excitement long before Hitler came into power) except for material gain. Just to honor a foreign musician the Bayreuth management would hardly break with Furtwängler and the other first rate German conductors. But to have every house sold out, to have the most successful festival on record, who knows? As though the size of audiences at Bayreuth performances had anything to do with the festivals!

* * *

Speaking of Germany, I was once more impressed with the unspeakable ignorance of radio announcers, when the announcer on the New York Philharmonic-Symphony broadcast on Oct. 29 called the typical German "der deutsche Michelle." I spell Michel with two ll's and an e to show you that he accented it on the second syllable, as though it were spelled that way. The reference was made during the playing of Bruckner's interminable Eighth Symphony, the scherzo of which is said to be a tonal picture of the slow, good, plodding German burgher, who has been called for many a day the "German Michel," or Michael, in English.

Doesn't it seem extraordinary that these announcers continue from year to year to remain in such abysmal ignorance of ordinary pronunciations? Why not have educated people as announcers? Why have people who resist the acquiring of simple information, such as the correct pronunciation of German or French words, as though it were the plague? Why?

* * *

One of my imps who is something of a musicologist in his free time, though not the dusty and dry kind, came to me the other day all beaming.

"What is it?" I asked. "Oh, Your Infernal Majesty," he replied, "I have had a marvelous time last evening and today, for when no one was looking I got my hands on that astounding book, the Edwin A. Fleisher Music Collection in the Free Library of Philadelphia and I read it way into the late hours."

"You telling me?" I answered.

"For I was in your office when the book was received and had a chance to examine it before it was reviewed by your editor, and he was enthusiastic over it. It is a remarkable book, one that has cost its sponsor many thousands of dollars. It puts on record the stupendous library which he has assembled over a quarter of a century for his Symphony Club in Philadelphia, where he has always been a distinguished patron of art. The information about the works, their instrumentation, duration, etc., is admirably stated. Every public library should have it, even these days when budgets for purchasing new books have been cut; the libraries of orchestral associations should have it, too, and so should the conductors themselves. They would find much in it that would be of immediate value to them."

With Pen and Pencil



—by Aline Fruhauf

Jascha Heifetz, in Rapt Mood, as He May Be Seen in Any of His New York Recitals

A writer to the open forum column of the *Herald Tribune* enquires why America is not singing in the present crisis, and quotes General Bell as saying during the war that a singing army is a fighting army. The writer also goes on with a lot of talk about the singing in the training camps.

Now, speaking as one who knows, having spent seven months in one training camp, three in another, and one month in a third, as well as seven months in the A.E.F. in France, I should like to say that as far as my own experience is concerned, this "singing soldier" business is a lot of hokey! There was some singing on long hikes, and the officers used to run up and down the lines exhorting the men to sing (the texts of some of those songs would edify our idealistic friend, such as *Bang Away*, *My Lulu!*) but the infernal community sings were always regarded as an unmitigated bore by the men in the ranks, and don't let anyone tell you different!

* * *

The question of paying for programs and the cost of same, is being mooted in England. The question itself is an interesting one for us in America where any such arrangement would be met with a howl, being entirely foreign to our ideas as well as our customs. That the London Philharmonic has reduced the charge from a shilling to sixpence is a healthy sign. Perhaps in time they may get them free. Britons, as you may have heard, "Never, never, never, never will be slaves!"

They really are funny about it. Many years ago I was in the pit at the Lyceum in London. There was no program girl near, so I leaned over the barrier to buy one from the girl selling them to the "stalls." She was a good sport, apparently, as she told me it would cost twice as much if I bought it from her instead of from the girl who sold them to the pit, so I leaned back.

* * *

I was interested to learn from one of the big New York daily papers that the eminent French organist, Marcel Dupré, who is revisiting our shores after an interval of 12 years, is professor of organ at "the Paris Observatory." Does that mean that he is always on the lookout for stars? asks your

Mephisto

LONDON SEASON MARCHES ON WITH NOVELTIES

Delius's Idyll for Solo Voices and Orchestra Impresses at First Performance—Epitomizes Blind Composer's Aspiring—Rimsky-Korsakoff's Tsar Saltan Given Initial Hearing in London by Old Vic-Sadler's Wells Company—"Proms" Are Concluded—Hofmann Is Hailed as Soloist With B. B. C. Orchestra Under the Baton of Boult

By BASIL MAINE

LONDON, Nov. 1.—For me, as a critic, to write that London's musical season has just begun again, is to write what is not strictly true. So far as I am concerned, the season has never stopped. The Promenade Concerts in the Queen's Hall and the Monte Carlo Ballet Russe at the Alhambra Theatre have provided enough interest through the summer months to keep any conscientious critic at his job.

I have already written of the ballets which, under Massine's masterly direction, have been so great a success here. It is announced that Massine will soon produce a ballet based on Brahms's

when I saw the full house, I had just the suspicion of a fear that the new work would prove a little disappointing. "After all," I thought, "it was brought to birth only after great travail, the blind composer dictating his music—in itself a remarkable feat—to his friend Eric Fenby. Might there not be apparent some traces of the pain of this laboring, a betraying look on the face of the music?" The misgiving was unnecessary. This music "transmuted has escaped as nature escapes." (This line from Walt Whitman's text, which the composer here sets, expresses it perfectly.) There is no striving in the work. The lovely sound flows on and on without direction, content merely to be lovely.

No new manifestation of the composer's mind is here. In a sense, all



Frederick Delius's Idyll Was Outstanding at a Promenade Concert in London

Delius's music projects the same aura, shines with the same reflected light. The Idyll impressed me as being an extension of the mood of Sea Drift. The same richness of texture is spread out for our delight, phrases stab with the same poignancy. And, as in the earlier work, the human voices—in Sea Drift it is a single voice—mingle with the haze of orchestral color, are never assertive, always impersonal, even in the intensely moving duet, As Nearing Departure.

Floating in Mystical Regions

If this proves to be the composer's swan-song, what could be more fitting? The Idyll epitomizes the sorrowful sweetness, the ever-frustrated aspiring of all Delius's music. For all its floating in mystical regions, we are never without the presage of a dying fall. The dark wing of pessimism casts a shadow over the soul, even in the freest flight.

We were grateful to Sir Henry, the orchestra, and to Dora Labbette and Roy Henderson, the soloists, for this experience. For once the unthinking exuberance of the Promenaders was curbed and (so it seemed to me) the prolonged applause was the result of deep emotion.

"The Season," of course, has its official beginning in mid-October, and it is significant that, although other societies begin earlier, we take our cue from the British Broadcasting Corporation. The opening of the B. B. C.'s Symphony Concert Series was on Oct. 18, and was marked by one of Dr. Josef Hofmann's rare appearances in



The Monte Carlo Ballet Russe in Les Présages, an Interpretation of Tchaikovsky's First Symphony

this country. It is difficult to imagine any true musician who will not make this pianist Gamaliel after so authoritative an interpretation of Beethoven's Emperor Concerto. We also had, under Dr. Adrian Boult, a welcome performance of Elgar's magnificent Second Symphony, a peak in the range of English music. Two nights later the B. B. C.'s Chamber Music Series began with a normal program played by the Busch String Quartet.

B. B. C. Entertains Critics

Before these beginnings the B. B. C. entertained music critics at a lunch at which Dr. Boult outlined coming events. He left no doubt as to the thoroughly comprehensive selection of music which has been made. Classical, romantic and modern; English and foreign; symphonic, choral and chamber music—all these are well and fairly represented in the programs. As for the visiting artists and conductors, the distinguished names on the list suggest that England is becoming the recognized centre of European music-making.

Good news was an announcement that a Festival of British Music has been arranged for the beginning of 1934, and that two new piano concertos will be produced then, one by John Ireland, the other by Frank Bridge. These, together with the new symphony by Elgar (to be performed at the London Music Festival in May), a symphony by William Walton and new works by Arnold Bax and Cyril Scott, encourage us to believe that the coming months will add considerably to important English compositions.

After Dr. Boult had spoken, questions were invited. Except for one superfluous enquiry, no word was said. The critics were like lambs; or else were unwilling to mar the pleasant occasion by introducing controversy. Their attitude, I felt, was a tribute to Dr. Boult's genial personality. As music director of the B. B. C., he has filled an exceedingly difficult position with admirable tact as well as great ability. It is doubtful if there is another musician in the country who could sail the

B. B. C.'s ship through every kind of weather and still make us feel that we had had a delightfully smooth passage. And in that tribute I include Dr. Boult's able associates, and especially Owen Mase, who is that rare person—a musician and practical organizer in one.

Another Operatic Achievement

Hardly a month passes which does not call for attention to some achievement on the part of the Old Vic-Sadler's Wells Opera Company. This time is it a first performance in England which must be recorded. The work was Rimsky-Korsakoff's Tsar Saltan, added to the repertoire on Oct. 11. Rimsky-Korsakoff's music appears to be coming into its own in London—which is no more than it deserves.

The significance of this growing interest, however, can easily be exaggerated. It is true that The Snow Maiden was produced at Sadler's Wells last season with so much success that the production of Tsar Saltan was a result; true, too, that an admirable concert performance of Kostchei the Immortal was given in Aeolian Hall on Oct. 20 with Mme. Aksarova and Mme. Makushina as the principal singers. But these ventures, I feel sure, are the result of the enterprise of a few enthusiasts, rather than of a widespread demand.

Yet there is no reason why the demand should not grow, especially if the composer's works are presented with as much care and sympathy as were evident in the productions of Tsar Saltan and Kostchei. At the Sadler's Wells performance of the former work, the audience's response was immediate and warm, and left no doubt as to the impression made by the rich and vivid score. Those who are tired of following unconditionally in the Wagner or in the Verdi camps may find, peradventure, that Rimsky-Korsakoff's operas, with their originality and fresh melodiousness, and also their popular appeal, are the very thing.

Many factors contributed to the admirable performance at Sadler's Wells.

(Continued on page 12)



Albert Petersen

Dr. Josef Hofmann Was Warmly Greeted for His Performance of Beethoven's Emperor Concerto

Fourth Symphony. In Les Présages he gave a brilliant interpretation of Tchaikovsky's First Symphony. Even those who had reached the point of being repelled by that lurid score were attracted by the ballet.

The "Proms" ended on Oct. 7 as they began two months before, that is, with a crowded audience acclaiming Sir Henry Wood and the British Broadcasting Corporation Orchestra in a remarkable demonstration. At the end of the concert Sir Henry was called again and again, and greeted by the crowd singing For He's a Jolly Good Fellow. Not until he had appeared in his overcoat was Sir Henry allowed to depart. The next day he travelled to Sheffield to start rehearsals of the revived Festival in that city.

New Work Eagerly Anticipated

Before the end of the "Proms" season, a first performance of importance was given. This was Delius's Idyll for soprano, baritone and orchestra, produced on Oct. 3. No event had been so eagerly anticipated; so much so that

PARIS OPENS HER GATES TO GUESTS FROM ITALY

Toscanini Conducts Straram Orchestra and Repeats Wagner Program in Response to Public Enthusiasm — Rossini Cycle Given Under Serafin by Artists from La Scala — Wolff, Re-engaged at Opéra-Comique, Gives Pelléas — Hasselmans Leads Padeloup Forces—Hofmann Is Fêted Soloist

By GILBERT CHASE

PARIS, Nov. 1.—Franco-Italian relations, musically speaking, were very cordial during the opening month of the season. First, Arturo Toscanini, whose public appearances in the French capital are rare, mounted the podium at the head of the Straram Orchestra for three concerts at the Théâtre des Champs-Élysées, on Oct. 12, 17 and 18. The first program comprised Italian and French works, the former consisting of Pizzetti's Concerto dell'Estate and Respighi's Pini di Roma, the latter of Debussy's Prélude à l'Après-midi d'un Faune, the Scherzo La Reine Mab of Berlioz, L'Apprenti Sorcier of Dukas, and Ravel's Daphnis et Chloé (Second Suite).

These four works, of course, represent the most familiar items of the French symphonic repertoire. Yet whatever Toscanini conducts appears as a revelation of unsuspected qualities, no matter how familiar the music may be. By realizing to a miraculous degree the most minute and recondite implications of the score, he places it before us as a new and more vivid reality. The audience, appreciating the rarity of such an aural feast, gave the conductor an ovation.

The second concert was given over to an all-Wagner program, and the combination of Wagner and Toscanini proved so attractive to the French public that this program was repeated the following evening, although only two concerts had been originally announced. These concerts provided a brilliant commencement for a season which promises to be exceptionally full and interesting.

New Life in Old Operas

The second Italian event was the Rossini Cycle, which was inaugurated at the Opéra-Comique on Oct. 15 with a performance of La Cenerentola. The other two operas included in the series were L'Italiana in Algeri and Il Barbiere di Siviglia. Of these three highly typical Rossini works, only the last-mentioned has survived as a regular item in the repertoire of the French opera houses. The other two have been seldom heard here during the past fifty years. But here again it was a case of a gifted leader, seconded by a talented company, infusing new life even into a well known work like The Barber of Seville.

For the Rossini Cycle was conducted by Tullio Serafin, whose skill and authority were instrumental in securing exceptionally brilliant performances. He had under his direction a group of artists from La Scala in Milan, headed by the versatile and fascinating Conchita Supervia, who is at her best in this type of Italian opera. All the verve and charm of her personality have full scope in depicting these Rossini heroines, and her excellent diction

does full justice to the spirited dialogue, while her vocal virtuosity sets forth the full attraction of bel canto.

Among other members of the company were Pierisa Giri, Ebe Ticozzi, the leading tenor Nino Ederle, V. Bettoni, E. Badini and C. Scattola. The chorus of the Opéra-Comique, trained for the occasion by M. Cimara, Mr. Serafin's able assistant, attained an exceptional level of excellence. The Rossini Cycle, besides meeting with unanimous praise from the press, proved a great popular attraction. So much so, that a second series of performances was announced.

To Revive Music by Erlanger

So far this season neither the Opéra nor the Opéra-Comique has given us any absolutely new works. The Opéra-



Tullio Serafin Conducted the Rossini Cycle Given in the Opéra-Comique

Comique plans to revive several works by Camille Erlanger during the course of the season, beginning with Le Juif Polonais, which once enjoyed a considerable success. The conductor Albert Wolff has been re-engaged at the Opéra-Comique, his return being marked by the first performance this season of Debussy's Pelléas et Mélisande, which he conducts with admirable authority and comprehension.

Also worthy of note were the appearances of Ninon Vallin in Carmen and Louise, just previous to her departure for America. This singer, whose exquisite interpretations of songs by Fauré and Duparc have often been appreciated in the concert hall, has not appeared very frequently in opera here of recent years. This season, however, she made a triumphant re-entry at the Opéra-Comique, scoring a great success in the above-mentioned operas by Bizet and Charpentier. The beautiful quality of her voice, and the artistry with which she uses it, are well calculated to arouse enthusiasm.

Dancer Is Symphony Soloist

In the concert world, all the symphonic orchestras—the Colonne, the Lamoureux, the Padeloup, the Poulet, the Société des Concerts and the Paris Symphony—resumed their activities by the middle of October. The Paris Symphony, which gives its concerts in the Salle Pleyel, the largest concert hall in Paris, was fortunate in being able to draw a capacity audience for its first two concerts of the season, on Oct. 15 and 22. The large attendance at the second concert was undoubtedly due to

the presence of Serge Lifar, the leading dancer of the Opéra, who danced a variation from Beethoven's Prometheus and gave his original and impressive interpretation of Debussy's L'Après-midi d'un Faune, while the



Arturo Toscanini Was Acclaimed at His Appearance with the Straram Orchestra in Paris

orchestra was hidden behind the curtain.

This novel procedure of having a dancer as soloist in a symphonic concert, if it cannot be defended on strictly orthodox grounds, was certainly highly successful from a material point of view. Those who like orthodox procedure could simply consider the performance as a dance recital by Lifar, accompanied by the Paris Symphony, and the rest of the program as symphonic interludes. In any case, the fact remains that Lifar obtained a flattering success, and if the orchestra and its leader were somewhat effaced, they doubtless found their consolation when it came to reckoning the receipts.

The first concert of the Padeloup Orchestra marked the reappearance in Paris of the conductor Louis Hassel-

mans, long associated with the Metropolitan Opera in New York. At this concert Ruth Slenczynski, eight-year-old pianist, was the soloist in Beethoven's First Concerto, playing it with her own cadenza. Unlike many prodigies, this little girl is stout, ruddy and vigorous, showing that her development has not been forced, but is the outcome of natural physical and artistic endowments which seek their spontaneous outlet in musical expression. Such, at least, is the inevitable impression conveyed by her appearance and her manner of playing in public. Her technical and artistic qualities may be envied by pianists much older in years.

Hofmann Welcomed on Return

At the following concert of the Padeloup Orchestra, we were given an opportunity of hearing that brilliant pianist, Dr. Josef Hofmann, whose appearances in Paris are all too rare, as soloist in Beethoven's Concerto in E Flat. Dr. Hofmann was again heard on Oct. 31, at a gala charity concert given under the patronage of M. Albert Lebrun, the French President. The concert, organized by Mrs. E. Berry Wall, took place at the Théâtre des Champs-Élysées. The other soloist on the program was Eidé Noréna, soprano of the Opéra, whose talent and artistry helped to sustain the high artistic level of the program, to which the Colonne Orchestra under Paul Paray likewise contributed.

On Oct. 11, those two excellent artists, Adolf Busch and Rudolf Serkin, gave the first of three concerts devoted to the integral performance of Beethoven's sonatas for piano and violin. Other artists heard during October were Lotte Lehmann, Walter Gieseking, Marcel Ciampi, Georges Thill, Maurice Eisenberg, Lotte Schöne, Joseph Szigeti, Maria Kurenko and the young violinist Ruth Posselt, who, in a recital at the Salle Gaveau, displayed an excellent technique and a fine quality of tone, playing works by Vitali, Goldmark, Franck, Sarasate and Arbós.

Italian Composers Busy with Operas

(Continued from page 5)

quired about plans for the winter and spring. Apparently the pre-Christmas concerts of the Scala Orchestra will be omitted this year, but during Lent there will be a series of choral programs given with these forces.

Victor de Sabata will be missing at La Scala, and will be missed by the public. Vittorio Gui, who is the leader for the fourth year of the Symphonic Concerts at Florence, is to have the honor and the glory of conducting Verdi's Nabucco, with which the Scala will be opened in December. The Wagnerian operas will be entrusted to Karl Elmendorff; those who frequent Bayreuth know him as a sound supporter of the purest tradition of the great master. Antonio Guarnieri, Sergio Failoni, Ghione, Santini, and Antonio Votto will share other conductorial spoils. With regard to singers, the shortened American opera seasons are La Scala's gain for we are promised Beniamino Gigli, Giacomo Lauri-Volpi and Tito Schipa.

My information begins with conductors and singers, and leaves the actual music to the last; but there is no news of music, for since Verdi, Boito, Donizetti, Ponchielli and Puc-

cini are safely underground their names hardly come under the headings of news or novelty. When Manuel de Falla's Three Corners Hat, now certainly a classic, and his youthful La Vida Breve are the only "novelties" mentioned so far, one wonders why the State need give a special subsidy to assist the management of La Scala for the production of new music.

Last year I wrote about the real worth of the Russian Opera from Paris, directed by Emil Cooper, once familiar to Chicago. The direction of La Scala evidently is of the same opinion, for this year the whole company, with Cooper conducting, will come to give Rimsky-Korsakoff's Mystery of the Invisible City. This opera is so little known that it will be truly a novelty.

Here in Venice all our activities seem to be concentrated on our 1934 International Music Festival. It will be our third. Adriano Lualdi is still at the head of the organizing committee. He has gathered a strong committee to help him this time: Respighi, Alfredo Casella, Franco Alfano, Mulè, and Malipiero. In consequence, good results, one almost might say better results than usual, are expected for next September's musical manifestation in this city.

Black Maskers by Roger Sessions Is Introduced to Philadelphians

Effective Music Written for Andreieff Drama Presented as Suite by Stokowski — Smallens Conducts Program with Sophie Braslau as Soloist in Songs by Mahler

PHILADELPHIA, Nov. 5.—Leopold Stokowski's program for the third pair of Philadelphia Orchestra concerts in the Academy of Music on Oct. 20 and 21, before taking the first of his early season vacations, brought the initial performance here of a new work by Roger Sessions. Alexander Smallens conducted the fourth pair on Oct. 27 and 28, when Sophie Braslau was the contralto soloist. Mr. Stokowski's program was as follows:

Prelude to Lohengrin.....Wagner
Symphony No. 2, in D.....Brahms
Music for the Drama of Andreieff, The
Black Maskers: Dance; Scene; Dirge;
Finale.....Sessions
(First Performance)
Rapsodie Espagnole.....Ravel

Mr. Stokowski prefaced the suite by Sessions with a few remarks, the gist of which was that this work represented to him something typical of what is being accomplished by present-day American composers. The music was written in 1923 as incidental—com-

plemental would be a better word—for a production at Smith College of the Andreieff mystical drama, and has since been turned into a suite of four sections as played at these concerts.

More Cerebral Than Emotional

It is readily seen that the score has effective qualities in commenting on the fantasy, with its richness of symbolism, and in pointing the progress of it; but separated from the stage and given as absolute music, the suite suffers from a loss of the original background. Nonetheless it was received very heartily as a sound and worthwhile work, a meed deserved by its craftsmanship. In influence, The Black Maskers seems Stravinskian, and in essential identification cerebral rather than emotional, as is the play.

The familiar music on this program was traversed in fairly familiar interpretations of the Wagner and Brahms, though this is not to imply that both were not played in superb fashion, for they were. In particular, the grace and dignity of the great slow movement of the symphony were notably exemplified.

Mahler Songs Artistically Given

Mr. Smallens gave the following program:

Symphony No. 41, in C (Jupiter)....Mozart
Songs of a Wayfarer.....Mahler
Miss Braslau
Scythian Suite.....Prokofiev
The Fire Bird.....Stravinsky

The four Mahler songs proved very beautiful as poetic expressions of romantic grief and as compositions of high artistic quality. They antedate Mahler's First Symphony, and even at that early period his genius was tinged with the bafflement and bitterness which later came to be dominating characteristics. The songs are written to a definite program, the sorrow of a lover whose sweetheart has married elsewhere, leaving him desolate. They are authentically autobiographic, and the



Ortho
Roger Sessions, Whose Black Maskers Had a First Performance in Philadelphia

touching words are by the composer. Miss Braslau brought to their difficulties all the ripeness of her rare interpretative art, and Mr. Smallens did excellently by the elaborate orchestration.

Mr. Smallens's handling of the sonorities and serenities of the symphony was also exceptional. The suite of Prokofiev has plenty of thundering in its depiction of a barbarian race, and had an impressive reading. The Fire Bird, too, was beautifully performed.

Music Club Has Varied List

The Philadelphia Music Club, of which Mrs. Ella Olden Hartung is president, will open its season on Nov. 24, when In a Persian Garden will be sung in the Bellevue-Stratford ballroom, preceded by a "friendship luncheon." Later events will bring appearances of the club chorus, the American Octet, the piano ensemble and the Women's Symphony Orchestra. There will be dramatic, junior and operatic programs, and concerts by club members, in addition to a bal tabarin.

W. R. MURPHY

Juilliard Orchestra to Open Series with Varied Program

The orchestra of the Juilliard School of Music, Albert Stoessel, conductor, will give the first concert of its sixth season on the evening of Nov. 19, in the Juilliard Concert Hall. The program will include The Pleasure Dome of Kubla Khan, by Griffes, the Second Symphony of Sibelius, Saint-Saëns's Concerto in B Minor for violin with Mary Becker as soloist, and the Overture to The Flying Dutchman.

Riverdale Glee Club Has New Executive Members

Frank S. Hackett, headmaster of the Riverdale Country School, New York, states that the Riverdale Glee Club, under the direction of James Giddings, former leader of the Princeton Glee Club, has appointed new members to the executive committee. They are: James Benham, New York, president; Albert Giddings, Reynoldsville, Pa., secretary; Bud Schindler, Alpine, N. J., and David Wilson, Spuyten Duyvil.

Myra Hess to Arrive in January

Myra Hess will arrive in America early in January and open her season in Boston on Jan. 13. Her only New York recital of the season is scheduled for Saturday afternoon, Jan. 20, in the Town Hall.

Novelties in London

(Continued from page 10)

The scenery and costumes of Elizabeth and Vladimir Polounin were a definite asset in securing the unity of conception, and this praise must be extended to Mr. Polounin's Slade School students who (I understand) painted the settings in vacation time. Lawrance Collingwood conducted the score as one who knew and loved it, and it was this spirit which also animated the orchestral playing. The chorus and the ballet, too, sustained their important roles with distinction; among the dancers Hermione Darnborough was, in grace of movement, all that a swan-princess should be. Clive Carey produced. His work was intelligent on the whole and, I believe, was in line with productions of the opera in Russia.

But the usually good standard of diction in this opera company was not maintained. Joan Cross, as the Tsaritsa, marred an otherwise sensitive performance by a listless enunciation; and she was not alone in this fault. It seems a pity to go to the trouble of translating a Russian libretto into English if we are not to be allowed to hear the words. But Henry Wendon (as Guidon) and Gladys Palmer (as the villainous old woman) were exempt from this criticism.

In the main, the company can be congratulated not only on its enterprise but also for an uncommonly attractive achievement.

SIMONDS OPENS SERIES OF BEETHOVEN RECITALS

Eight Programs Covering All the Sonatas Are Begun by Pianist in New Haven

NEW HAVEN, Nov. 5.—Having elected to play the thirty-two piano sonatas of Beethoven in a series of eight recitals, Bruce Simonds entered into the most ambitious undertaking of his musical career with his recital in Sprague Hall on Oct. 23. The occasion marked the formal opening of the musical season in New Haven. A subscription audience which practically filled the auditorium registered thorough approval of the idea.

Characteristically, the pianist has built all his programs with a feeling for artistic balance. This first list, which included Op. 2, No. 1; Op. 27, No. 1; Op. 90; and the Waldstein, Op. 53, served as an excellent introduction to both the composer and his interpreter. That Mr. Simonds achieved distinction in interpreting this program was the unanimous opinion of the audience. The charming sonata, Op. 90, received a sensitively poised reading; and the Waldstein was performed with a comprehension, a breadth of style, and a brilliance as stirring in its appeal as it was dazzling in its execution.

News has been published of the continuation of the Ensemble Concerts given by members of the faculty of the Yale School of Music. In addition to standard works included in the various forms of chamber music, there will be performances of works by modern composers. The concerts, four in number, will take place once a month beginning Nov. 15. They are planned chiefly in the interest of students in Yale University.

M. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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TIBBETT IS ACCLAIMED BY WINNIPEG AUDIENCE

Michio Ito Gives Dance Program — Women's Musical Club Engages Guest Artists

WINNIPEG, Nov. 5.—Lawrence Tibbett gave the second program of the Celebrity Concert Series on Oct. 27. The capacity audience assembled in the Auditorium accorded him a thrilling reception. The regular program, interspersed with a dozen encores, included music by Handel, Warlock, Brahms, Edward Harris, Jacques Wolfe, Moussorgsky and Coleridge-Taylor. Outstanding was an excerpt from The Emperor Jones by Louis Gruenberg. Owing to the illness of Stewart Wille, Mr. Tibbett's accompaniments were played by Fred M. Gee, under whose management the concert was given.

Michio Ito's dance program in the Auditorium on Oct. 21 was seen by an appreciative audience. Those appearing with him included Lillian Powell, Waldeen, Betty Jordan, Marjory Booth, Warren Crosby, and Anton Rolland, pianist. The program was under the local direction of Dorothy Parnum.

Artists who will be presented by the Women's Musical Club, Mrs. C. S. Riley, president, are Ninon Vallin, soprano; Ellen Ballon, pianist, and Nini Theilade, dancer.

M. M.

Two Symphony Orchestras Arouse Boston Audiences to Enthusiasm

Koussevitzky Features Contemporary Composers — People's Organization Gives First Concert under Sevitzy — Gabrilowitsch Cheered — Don Cossacks Receive Ovation

BOSTON, Nov. 5.—Concerts by the Boston Symphony, the first concert by the People's Symphony under its new conductor, Fabien Sevitzy, the return of Ossip Gabrilowitsch in a piano recital and the annual visit of the Don Cossack Russian Male Chorus have been major events. The Boston Symphony's third program, played in Symphony Hall on Oct. 20 and 21 under Dr. Serge Koussevitzky, was as follows:

Le Tombeau de Couperin.....Ravel
Le Sacre du Printemps.....Stravinsky
Symphony No. 2, in D.....Sibelius

An admirably constructed program, in which the tuneful but undistinguished Ravel led into his contemporary's untuneful, but rhythmically distin-



Dr. Serge Koussevitzky Gave a Program of Modern Works with the Boston Symphony

guished work. It was significant that but one or two murmurs of resentment were evident at the conclusion of the Stravinsky. It would appear that Boston audiences are becoming more discriminating, . . . or indulgent. It is also possible that audiences are gradually coming to recognize that all music is not of Mozartian tunefulness, but that it frequently leans heavily on rhythmic sequence for its main effect, which may account in part for our personally waning interest in Le Sacre du Printemps although such a super performance of it must command our respect.

Entranced by Sibelius Work

But if we were mildly entertained by Ravel and jolted into attention by Stravinsky, we were wholly entranced by Sibelius. His Second Symphony is not new to Boston (it was first heard



Fabien Sevitzy, New Conductor of the People's Symphony

in 1904 under Wilhelm Gericke and as recently as last November, during the presentation of all the Sibelius symphonies) but it impressed again as containing thematic material of enduring worth. When rhythm-bound works shall have been consigned to oblivion, this symphony will still be heard with the pleasure induced by a classic, and Boston audiences will continue to stand and applaud it as they applauded at these concerts.

Fresh Vitality in People's Unit

In Jordan Hall, on Oct. 22, the People's Symphony played the following program under Mr. Sevitzy:

Overture, Le Carnaval Romain.....Berlioz
Nocturnes: Nuages; Fêtes.....Debussy
Fugue for Violins.....Debussy
(First Time in Boston)
Money Musk.....Sowerby
Symphony No. 5, in E Minor.....Tchaikovsky

On the roster of this reorganized orchestra many new names appear, suggesting at once fresh vitality for the entire body. Miracles may not be wrought overnight with any ensemble, but Mr. Sevitzy has apparently gone far in the process of rejuvenation, and one looks to him with confidence to bring to a waiting Boston public the best symphonic music at popular prices.

The concert was well attended, and Mr. Sevitzy was rewarded with applause that bespoke sincere admiration on the part of his audience. He has imagination, and the gift of communicating his enthusiasm to his men. They responded in kind, and one gratifying result was a unified tone of remarkable sonorousness and musical quality. Another feature was the freedom from routine which characterized Mr. Sevitzy's interpretations. His ideas are his own, and they carry conviction.

Pianist Is Royally Welcomed

Jordan Hall was sold out for Mr. Gabrilowitsch's recital on Oct. 19. . . testimony to the esteem in which this eminent artist is held hereabouts. Schumann and Chopin occupied his entire attention, and while his reading of the Schumann C Major Phantasy was broadly conceived, it was in the Sonata in G Minor that this composer received his happiest representation. The two groups of Chopin were thunderously applauded, and the pianist

was cheered in un-Bostonese manner at the conclusion of the program.

Opening the Sunday afternoon series of concerts at Symphony Hall, the Don Cossacks, Serge Jaroff, conductor, were heard on Oct. 22, and for the second time within a week, a Boston hall echoed to cheers. These singers are justifiably popular, and their work this year is quite up to the high standard of previous years. New solo voices are brought forward, and the general tone quality of the chorus has been improved. Where brilliance alone charmed, there is now added a mellower touch, which is of vast importance in summing contrasts.

Piano recitals by Justin Sandridge, in the State Suite of the Copley Plaza on Oct. 24 and Esther Stein in Steinway Hall on the same date, rounded out the list of musical activities.

New String Quartet Formed

News of importance to lovers of chamber music comes to hand with the formation of a new ensemble to be known as the New England Conservatory String Quartet — Harrison Keller and Paul Federovsky, violinists;

Georges Fourel, viola player, and Alfred Zighera, cellist. These gentlemen are all faculty members of the Conservatory and excellent artists, and their programs are awaited with great interest.

GRACE MAY STUTSMAN

Petri and Whiteman Added to Enjoyment of Music Series

Egon Petri, pianist, and Paul Whiteman and his orchestra have been added to the musicians who will take part in the new series of lecture-recitals entitled The Enjoyment of Music and conducted by Olin Downes, music critic of the New York Times, in the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

An all-Bach program was given at Mr. Downes's second lecture-recital on Oct. 24. Solo and ensemble piano numbers were played. Assisting in the presentation were Ossip Gabrilowitsch, Antonia Brico, Hugo Kortschak and an orchestra of senior string players from the Neighborhood Music School.

F. D.

FRANK BISHOP

Pianist



Triumphs
in
NEW YORK RECITAL
Town Hall
October 30, 1933

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ROCHESTER CONCERT HEARD IN GERMANY

**Hanson Conducts Broadcast
Under Oberlander Trust—
Ponselle Welcomed**

ROCHESTER, Nov. 5.—The first "return concert" and broadcast under the Oberlander Trust was given by Dr. Howard Hanson and members of the Rochester Philharmonic in Kilbourn Hall on the afternoon of Oct. 27. It was broadcast from station WHAM and relayed to Germany by NBC. The music performed was from the pens of young German composers, including Ernst Toch, Hugo Herrmann, Karol Rathaus, Wolfgang Fortner, Rudi Stephan and Herman Wunsch. Sandor Vas played the piano part in Herrmann's Chamber Music in Antique Style.

The audience was made up of students and the faculty of the Eastman School of Music, of which Dr. Hanson is director, and as many of the general public as there was room for. The program was received very cordially. Dr. Hanson was recalled several times at the end of the concert, the orchestra sharing in the applause.

Soprano Draws Large Audience

Rosa Ponselle opened the concert season at the Eastman Theatre on Oct. 27. There was a large turn-out of the city's music lovers, and much enthusiasm was shown for Miss Ponselle's beautiful voice and consummate art. Stuart Ross, who accompanied, was also heard in several solos and encores.

MARY ERTZ WILL

New York Opera Company Gives Double Bill in Easton, Pa.

EASTON, PA., Nov. 5.—Thoroughly enjoyable performances of Cavalleria Rusticana and Pagliacci were given by the New York Opera Company under the baton of Enzo dell'Orefice in the Orpheum Theatre on Oct. 24. In general details the productions were admirable, the voices being fresh and well trained, and the ensembles finely balanced. Those who won deserved success in leading roles were Josepha Checova, the Santuzza; Hazel Heffner, Lola; Mario Duca, Turiddu; Edgar Laughlin, Alfio and Silvio; Nina Foresti, Nedda; Giuseppe Radaelli, Canio; Joseph Royer, Tonio; David Bieler, Beppe. The audience was delighted, and gave Mr. dell'Orefice and his musicians hearty applause.

Chicago Reacts to Chamber Music



One of the Audiences Which Crowded Into Orchestra Hall to Hear the Pro Arte String Quartet in a Series Donated by Mrs. Elizabeth Sprague Coolidge

CHICAGO, Nov. 5.—Some 20,000 persons applied for tickets for the three concerts of a series by the Pro Arte Quartet of Brussels which were donated by Mrs. Elizabeth Sprague Coolidge to the Chicago Friends of Music, in the closing days of A Century of Progress. About 12,000 were unable to gain admission to Orchestra Hall; and it is significant that the third program, consisting of modern music, attracted more music-lovers than the earlier programs of more familiar compositions.

The first program, on Oct. 18, consisted of Beethoven's Quartet in F, Op. 135; the Fourth Quartet in E Minor by Chadwick; and Brahms's First, in C Minor. On Oct. 29 the list was made up of the quartets composed by Franck and Debussy, and Carpenter's Quartet. A feature of the final concert, on Oct. 22, was the first performance of Roy Harris's Three Variations on a Theme, in C Minor, dedicated to Mrs. Coolidge. Mr. Harris's work is original in content, well written and musicianly, and impressed the audience very favorably. Schönberg's Second Quartet, in F Sharp Minor, with Olga Averino singing the measures written for soprano in an artistic manner, and Hindemith's

Third Quartet, Op. 22, were the first and concluding works.

In all this survey of the field of chamber music the Pro Arte musicians—Alphonse Onnou, Laurent Halleux, Germain Prévost and Robert Maas—played with the musicianship which always characterizes their performances.

M. M.

Compositions of Joseph F. Wagner Presented in Boston

BOSTON, Nov. 5.—Under the auspices of the Boston Civic Symphony and the Chamber Music Guild of Boston, a program entirely of works by Joseph F. Wagner was given recently in George Brown Hall. Those taking part included Jesús Maria Sanromá, Marjorie Church and Ruth Culbertson, pianists; Paul Cherkassky, violinist; Georges Laurent, flutist; Rosario Mazzeo, clarinetist, and the Durrell String Quartet whose members are Josephine Durrell, Edith Roubound, Anna Golden, and Mildred Ridley. The works heard included a Sonatina Lyric for violin and piano; Two Sketches for flute, clarinet and piano; Two Moments Musical for string quartet; a Rhapsody for clarinet and piano, and a Piano Quintet.

DENVER RESPONSIVE TO CIVIC SYMPHONY

**Opening Concert of Year Finds
Players Giving Admirable
Performance**

DENVER, Nov. 5.—After a long summer's drought, the music season began on Sunday, Oct. 22, when the Civic Symphony gave its first concert of the year.

Horace E. Tureman, conductor, chose Brahms's Second Symphony for the opening number. The orchestra, composed of professional and experienced amateur players, gave a surprisingly good performance of the work for so early in the season. The strings and woodwind were worthy of special mention, and the orchestra was at its best in the Danzas Fantasticas by Turina.

The soloist was Robert Gross, of Pueblo. This young violinist, a scholarship student from the Juilliard School, gave a pleasing performance of Vieuxtemps's Fourth Concerto, in D Minor. He played with good tone and gives promise of future progress.

Many Attracted by Tibbett

The Artists Series opened auspiciously on Oct. 23. On that date Messrs. Oberfelder and Slack presented Lawrence Tibbett. He drew a capacity house with 350 seats on the stage and several hundred persons standing. Mr. Tibbett was received with marked enthusiasm and was liberal with encores. Stewart Wille gave two piano groups and was admirable as accompanist.

On Oct. 24, the Organists Guild presented Marcel Dupré at St. John's Cathedral. Over 2,000 crammed the auditorium to hear this eminent organist. Hundreds were turned away. The audience was thrilled, particularly by Mr. Dupré's improvisations.

JOHN C. KENDEL

Leslie Hodgson to Play Unpublished Work by Griffes

At his recital in the Town Hall on Nov. 22, Leslie Hodgson, pianist, will play an unpublished Intermezzo by the late Charles T. Griffes. The piece was written especially for Mr. Hodgson, the manuscript being presented to him. The program will also include the same composer's The White Peacock and Barcarolle.

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Board of Federated Music Clubs Pledges Co-operation with N.R.A.

Directors and Council Hold Semi-annual Meeting in St. Louis— Urge Establishment of National Art Centre and Stress Cultural Needs in America

ST. LOUIS, Nov. 5.—The semi-annual meeting of the board of directors and council of the National Federation of Music Clubs attracted representatives of thirty states and 100 persons to this city for sessions held from Oct. 22 to 26. The N.R.A. in relation to the music situation and Federation work was stressed by the president, Mrs. John Alexander Jardine, of Fargo, N. D., and by noted speakers.

A resolution pledged "full and hearty co-operation with the N.R.A. by vigor-



Mrs. John Alexander Jardine, President of the Federated Clubs, Presided at Meetings Held in St. Louis

ous support of symphony orchestras, opera, concert series and music in public schools and other educational institutions whose maintenance will engage the services of 1,000,000 workers and will conserve American cultural traditions now threatened with annihilation."

Endorse Festival Project

It was further resolved that the Federation "endorse the establishment of a national art centre providing adequate modern theatre, amphitheatre, opera house and exhibit facilities and a permanent national festival which will create opportunity for American choral and orchestral groups and American artists, thus creating employment for every kind of workman and artist—this project to be financed by the Administration of Public Works of the United States." And that "a communication be sent to Newton D. Baker and Mrs. Franklin D. Roosevelt earnestly and respectfully requesting that in the program of the National Committee for the Mobilization for Human Needs, public attention be called to the educational and cultural needs of American life and particularly to the need for the uplifting and strengthening force of music."

Another resolution embodied "special commendation to Dr. Walter Damrosch for his great contribution to the youth of America in the presentation of his musical appreciation programs over the National Broadcasting System."

The subject of Music in Schools and Colleges was dealt with by Dr. J.

Gerling of St. Louis, who said that courses of study in America had been too much governed by the practical and the immediate and that Americans should build an interest in non-acquisitive activities.

To Reform Radio Programs

John Howard, head of the band department of the University of North Dakota and president of the North Dakota Federation of Music Clubs, held that reformation of radio programs should come from music club members, who should express appreciation of programs of quality. Julia E. Williams, Merchantville, N. J., chairman of radio education, offered a plan, which was accepted, calling for a radio chairman and a large committee in each of the 5000 music clubs to institute regular letters of approval for good broadcasts.

Harold Dyer, extension field worker of Northwestern University, and Federation national choral chairman, offered lists of music for choral festivals. Mr. Dyer offered to assist in the planning of festivals in each district within the states, while Mrs. Grace Widney Mabee explained the church forums to be held in the same districts.

Hold Church Music Forum

The Church Music Forum held in the Second Presbyterian Church demonstrated the value of discussions carried on between the clergy, choir directors, organists, and laity. Those taking part were: William R. Gilbert, of the Missouri Council of Religious Education; Mrs. David Kriegshaber, organist, Synagogue Temple Israel; Rev. James Boyd Cox, Trinity Episcopal Church; Theresa Finn, public school music director of St. Louis; Rev. Loren M. Edwards, Grace Episcopal Church; Herbert V. Pate, a Westminster Choir graduate; Mrs. Jardine; Mrs. Hal Holt Peel, chairman of choir festivals; Mrs. Josephine Wilcox of New Haven, Conn., chairman of church music forums, and others.

Mrs. Clifford Gaylord, president of the Women's Committee of the St. Louis Symphony, stated that the 750 members of the Symphony Society provide tickets for school children to attend the concerts, as well as to forward the orchestra's interests.

Arthur Gaines, manager of the orchestra, spoke of the struggles of symphony orchestras and the modern methods of raising funds. "The clubs should do everything in their power to support and foster symphony orchestras throughout the country," said Mr. Gaines.

Recited Programs Enjoyed

Mrs. John F. Lyons, past national president, of Forth Worth, Tex., said, "We talk of supporting our American artists, but we must do it. Let them take their chances side by side with the foreign musicians, but give the American artist a chance to be heard."

At a luncheon presided over by Mrs. Abbie L. Snoddy, extension chairman, speakers were: Mrs. Camden Rayburn of Huron, S. D.; Mrs. Lena Milam, Beaumont, Tex.; John Howard, Grand Forks, N. D., and Mrs. Jardine. Dr. and Mrs. Edgar Stillman Kelley were honor guests.

Another luncheon celebrated the twenty-first birthday of the Musical Research Club, Mrs. Irene Chambers, president.

A banquet with J. A. Wolf, director of the Community Settlement Houses of

St. Louis, as toastmaster, emphasized the need of public attention to the vital part which music must play in national recovery.

Leo Miller introduced the artists present. Lucille Barnes, president of the Missouri Federation of Music Clubs, made the welcoming address at the banquet. Speakers were: Mrs. John F. Lyons; Mrs. John Buchanan of Marion, Va.; Mrs. Vincent H. Ober, national junior counselor, Norfolk, Va., referring to the 2700 junior clubs; Mrs. Edward P. Lynch, president of the Matinee Musical Club of Philadelphia; Mrs.



Hostetler
Mrs. John F. Lyons, Past National President, Advocated Support of American Artists

Elmer James Ottaway, newly appointed chairman of Young Artists' Contests; and Mrs. Jardine.

Music programs of interest were given. The Missouri Chapter of the American Guild of Organists presented Doyne Christine Neal, dean of the chapter; the Holy Cross Lutheran Church Choir, and Daniel R. Philippi.

Also heard were the Musical Research Chorus, directed by Bessie Reese, with Elvira Diamond as soloist; Ernest R. Kroeger, pianist; Helen Trauber, soprano; and the Ladies' Friday Music Club Trio—Ethel Hayward, violinist, Louise Evers, cellist, and Edith Gordon, pianist.

The Community Music Schools Foundation, Mrs. F. A. Papendick, director, and Edna Lieber, music-head, gave a program featuring a youthful violinist, Sam Di Piazza.

The state committee consisted of Lucille Barnes, Carthage; Mrs. Abbie Snoddy, Mexico; and Mrs. Edwin Yancey, Sedalia. Mrs. F. C. Papendick, Ann Petri, Mrs. W. K. Roth, Mrs. Elvira Diamond, Mrs. J. Handly Caldwell, Mrs. Hugo Wiemers were local members.

Heifetz Plays to Throng in Westchester County Centre

WHITE PLAINS, N. Y., Nov. 5.—Jascha Heifetz, with Arpad Sandor at the piano, gave the opening concert of the fourth annual series presented by Mrs. Julian Olney in the County Centre. Mr. Heifetz, who was heard by a huge audience on Oct. 20, won high approval from the throng in Franck's Sonata, a Glazounoff concerto, arrangements by himself of Bach works and pieces by Debussy, Achron and others.

A memorial tablet to Pablo Sarasate has been unveiled in Biarritz, France, where the eminent Spanish violinist died in 1908.

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(Sir Henry Wood).
Promenade Concert, London
(second appearance).
London
(Sunday Evening Concert Society).
London
(Recital with Lionel Tertis).
Queen's Hall (Orchestral Concert
—Constant Lambert).
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American Symphonic Music on Important Programs

THE cry that the American composer is discriminated against is heard again in the land. There is a story that a new composers' and conductors' association is being organized, an exclusively American undertaking, we are told; its especial purpose will be to press the performance of compositions by our composers.

There will be no half measures, it is learned. Rather, the gentlemen in charge will insist that every conductor play an American composition at every concert. As a distinguished music lover remarked on hearing this plan: "Will an American composition also be squeezed into a program that is to consist of Beethoven's Ninth Symphony?"

To cite the situation obtaining in some countries, namely, that compositions by composers of those countries are regularly played, is quite beside the question. Granting that in some South American countries, and in such places as Roumania, Poland, and other nationalistic little countries, symphonies and symphonic poems by their leading creative musicians are played again and again, the results accomplished are incommensurate

with the effort expended. The policy in South America has obviously worked no wonders, for not one of the republics which comprise that continent has produced a first-class composer. Hector Villa-Lobos, the Brazilian, hardly meets that classification, and if he does, it is not due to his having been continually played in his native land, but in Paris, where he lived for a long time.

As for countries like France, where unimportant French composers are, to be sure, played on their symphonic programs with unseemly regularity, the understanding foreign observer, realizing that France is a country for Frenchmen, is not offended by the practice, but smiles, realizing that those French composers who count are the men like Debussy, d'Indy, Ravel, and a half dozen, if that many, others, whose music has made its way to all the civilized countries of the world on its merits. No amount of "pushing" of a musical composition can gain for it world approval, unless the work has sound merits. Some day those ardent souls, who believe that all public taste is based on manufactured opinion, will wake up to the fact that only the first-class things hold their place in the public's esteem.

The American composer has never had a better opportunity than today. His music is widely heard and under worthy auspices. He may need organizations, to be sure, to stimulate the performance of his music, but he does not need any to demand its hearings. His own score must win him his opportunity. In recent weeks representative works of American composers have been heard. Under Leopold Stokowski's baton with the famed Philadelphia Orchestra, Roger Sessions's music to the Black Maskers was given; and the same men and conductor played Werner Josten's Concerto Sacro, No. 1, the latter in New York and several other cities with the composer playing the important piano obbligato. And on Nov. 2 Bruno Walter introduced Randall Thompson's Second Symphony at a New York Philharmonic-Symphony concert in Carnegie Hall.

Here no attempt is made to list the significant performances of American works in the forefront of our concert season. It is but our desire to show, in mentioning a few, that our composers are performed and that they will continue to be when they produce works that deserve a hearing.

No organization that "demands" can get very far in a land like ours. Force in the domain of art is still restricted to a country which ought to know better, but apparently does not.

Our conductors will, we hope, exercise the right of choosing such new works by foreign and American composers to which their exalted musicianship entitles them. To assail these conductors as ignorant of what our composers have written because they themselves are foreigners seems petty and unworthy of workers in so lofty a field as creative music. Surely, they cannot be utterly ignorant, when Messrs. Stokowski and Walter in the first few weeks of the season have performed Messrs. Sessions, Josten and Thompson!

Tchaikovsky, Still a Master

PETER ILYITCH TCHAIKOVSKY died of cholera in what then was St. Petersburg forty years ago. Some authorities give Nov. 6 as the day of his death, others Nov. 7, of 1893. Throughout the musical world, there is a tendency to turn to him in connection with this anniversary for another of those revaluations that have given his music different aspects in different decades.

At one time, the Tchaikovsky symphonies unquestionably were overplayed. There was too much of the attitude of swooning emotionalism on the part of audiences that should have realized that great music is not solely or even primarily a form of hysteria or ravishment of the senses. A natural reaction came. Tchaikovsky passed from fashion. To be up-to-date was to scoff at the com-

Personalities



Cosmo-Sileo

Greta Stueckgold, Soprano, and Her Husband, Gustav Schützendorf, Baritone, Both of the Metropolitan Opera, Rehearsing with Bruno Walter for Their Appearance with the New York Philharmonic-Symphony in Excerpts from Hugo Wolf's Opera, *Corregidor*, in Which They Will Be Heard This Month

Toscanini—It is said that when Debussy heard Aida conducted by Arturo Toscanini, he declared: "I thought I knew Aida, but it is Toscanini who has revealed the work to me."

Weingartner—A symbolic dramatic work by Felix Weingartner, consisting of a prologue, three interlocking plays and an epilogue, has been published in Germany. Although Mr. Weingartner has been at work on the book since 1887, he did not consider it ready for publication until this year.

Spalding—According to Albert Spalding, specialization is the drought that withers creative art. Mr. Spalding has lived up to his conviction by studying singing and boxing. He is also a crack tennis player, an aviator and a deep student of philosophy, besides being a composer of distinction.

Kreisler—In Sissy, the most recent operetta composed by Fritz Kreisler and produced last summer in Vienna, the late Emperor Franz Josef is one of the characters. When the piece was given in Vienna, the Emperor neither sang nor danced. In other countries, however, Franz Josef is not considered such a sacrosanct person, so Mr. Kreisler is rewriting portions of the score to enable him to do both.

poser who, it was agreed, wore his heart on his sleeve. The denigration was as artificial in many instances as the hysteria had been. That, too, is passing. There is a growing tendency everywhere, even in France—which for some curious reason, took to heart Rimsky-Korsakoff, Moussorgsky, and other Russian composers who were much more free in their style than Tchaikovsky, and yet built a wall against Tchaikovsky on the ground that he lacked "form"—to look at this music sensibly; not as an orgy of emotion, but as beautiful writing, full of haunting melody that is both personal and racial, constructed with the skill of a master of contrast and climax, and something of a model as to clear, normal and rational scoring.

Tchaikovsky had genius. He was a remarkable craftsman. He was entirely sincere. Those are the qualities that go to make an immortal. He qualifies.

What They Read Twenty Years Ago

In MUSICAL AMERICA for November, 1913



Ponchielli's *La Gioconda* Opened the Metropolitan Opera Season in 1913, With a Mighty Cast Which Included (Left to Right), Andrés de Segura as Alvisé; Emmy Destinn as Gioconda; Caruso as Enzo (His Own and a Photographer's Conception of Him in the Part), Margaret Matzenauer, Who Sang Laura, and Pasquale Amato as Barnabà

Subtlety versus Politics

Both Fritz Kreisler and his wife are unalterably opposed to woman suffrage. "Woman's is the subtler nature," says the violinist. "In her craving for the vote, the suffragette is inclined to overestimate the value of legislation and to depreciate the influence of her sex."

1913

Wo War der Kaiser letzten Winter

M. H. Hanson, New York manager, has failed to persuade George Bernard Shaw to make a lecture tour of America. "I will agree to lecture in America only on one condition and that is that I appear on the same platform with the Kaiser!" declares Mr. Shaw.

1913

When Is "Modern" not "Modern"?

(Headline) STOKOWSKI ES-SAYS STRAUSSCACOPHONY. Ein Heldenleben Finely Played by Philadelphia Orchestra. The Strauss work was interesting as a novelty but at times made one wonder if there is any excuse for such music after all.

1913

In That Day and Age!

André Messager, who resigned last Friday as director of the Paris

Opéra, has challenged Louis Broussan, his erstwhile associate, to a duel.

1913

Where Would Fiume Have Been?

Friends of Gabriele d'Annunzio, the poet and librettist, are worried because it is said that he has carefully prepared to commit suicide in two years' time.

1913

Why Not Make It Unanimous?

Evan Williams found it necessary to rebuke a group of snickering women at his recital in Beloit, Wis., last week.

1913

Attention, Carnera!

Verdi was a man of his hands and a mighty boxer, quick-tempered and always ready to give a taste of his prowess to those who answered back when he reprimanded them for idleness or incompetence.

1913

We Thought as Much

Rapidly, Max Reger, feverishly turning out manuscripts by the yard, is qualifying for the classification of The Irrepressible.

1913

DETROIT WELCOMES SAN CARLO SINGERS

Week's Engagement Extended in Response to Widespread Enthusiasm

DETROIT, Nov. 5.—The Paramount Theatre, which seats nearly 3600, has been practically filled every night for "dollar opera" as given by the San Carlo Grand Opera Company. The company opened an engagement, scheduled for a week, on Oct. 23; and public response was so general that, on the second night, the news was published that the organization would remain for another week. The company is the best which Fortune Gallo has ever brought here. Principals and chorus have been admirable. Carlo Peroni has rendered inestimable service as a conductor, and the Serge Oukrainsky Ballet has added much to the delight aroused by the productions.

Ina Bourskaya was guest artist on the opening night, singing the title role in *Carmen*. With her in a cast of high standard were Aroldo Lindi, Ethel Fox, Chief Caupolican, Francesco Curci, Natale Cervi, Harold Kravitt, Marie Zara and Bernice Schalker.

Native Singers Are Applauded

As the engagement advanced, Detroit singers came to the fore. Emma Lazaroff Schaver made her operatic debut as Marguerite in *Faust*, and Stefan Kozakevich was heard in *Hänsel and Gretel*. Miss Schaver scored a success that led to a repeat performance being arranged for the second week; Mr. Kozakevich fully sustained his reputation. The cast of *Faust* featured Dimitri Onofrei, Léon Rothier, Mario Valle, Miss Schalker, Fausto Bozza and Marion Selee. *Hänsel and Gretel* brought forward Miss Schalker, Thalia Sabanieva, Alice Homer and the Misses Selee and Zara.

Dorothy Chapman and Sydney Rayner had the soprano and tenor roles in *Rigoletto*. In *Aida* the leading singers included Bianca Saroya, Elsa Hottinger, Mr. Lindi and Chief Caupolican. Miss Saroya and Miss Bourskaya were scheduled, with the Messrs. Lindi, Valle and Rothier, for a production of *Il Trovatore*. Fred Patton came from the Michigan State College at Lansing to take part in *Madama Butterfly*. *Pagliacci*, *Cavalleria Rusticana* and *La Traviata* completed the first week's program, the leading singers being the Misses Saroya, Hottinger, Sabanieva, Fox, and Schalker, the Messrs. Rayner, Kozakevich, Rothier, Onofrei, Valle and others.

HERMAN WISE

Varied Repertoire Given at Colon in Buenos Aires

BUENOS AIRES, Sept. 25.—During the fifteen-weeks season at the Colon which terminated this month, there were sixty-two operatic performances, seventeen ballets and three concerts. The operatic repertoire of twenty works consisted of *La Traviata*, *Madama Butterfly*, *Andrea Chenier*, *Fidelio*, *L'Amico Fritz*, *Die Meistersinger*, *Rigoletto*, *Debora e Jael*, *Khovantchina*, *La Forza del Destino*, *Palla dei Mozzi*, *Parsifal*, *Tristan und Isolde*, *Die Königskinder*, *Tosca*, *La Bohème*, *La Vida Breve*, *Der Rosenkavalier*, *Marie Egiziana* and *Norma*.

AID SYMPHONY DRIVE

Artists in Portland, Ore., are Active—Elman Gives Recital

PORTLAND, ORE., Nov. 5.—Mischa Elman appeared at the Municipal Auditorium in the first major concert of the season on Oct. 27. With his accustomed magnetism and art, he played sonatas by Handel and Mozart, a Glazounoff concerto and shorter works. Sanford Schlusel was his able accompanist. Martha B. Reynolds arranged the concert.

Mrs. E. H. Meyer was chairman of the drive for symphony subscription tickets. Mrs. Donald Spencer spoke on High Lights of Symphony Orchestras at the Junior College of St. Helen's Hall on Oct. 18. Ted Bacon's quartet of viola players from the orchestra gave a half-hour program.

Gertrude Graves Martin, soprano, accompanied by Ruth Bradley Keiser, gave a recital at the Neighbors of Woodcraft Hall on Oct. 7. Dent Mowrey, pianist-composer, appeared in the Town Club on Oct. 18.

Nancy Thielsen, soprano, and Gifford Nash, baritone, former pupils of Arthur Boardman at the University of Oregon, have been awarded fellowships at the Juilliard School of Music. Martha B. Reynolds presented Malcolm Willis, a young piano student, at the Neighbors of Woodcraft Hall on Oct. 15.

J. F.

Alexander D. Richardson Opens Organ Series at Y. M. H. A.

Alexander D. Richardson began a series of organ recitals arranged by the department of music of the young Men's Hebrew Association on Sunday afternoon, Nov. 5. His program, given in the Theresa L. Kauffman Auditorium, contained compositions by Mozart, Grieg, Saint-Saëns, Sgambati, Brahms, Liszt and Gounod.

Daughter Is Born to Mr. and Mrs. Arthur Kraft

CHICAGO, Nov. 5.—A daughter was born to Arthur Kraft, tenor, and Mrs. Kraft on Oct. 17.

M. M.

The original manuscripts of the librettos of Smetana's operas, *Dalibor* and *Libussa* have recently been discovered among the papers of his friend, Joseph Wenzig.

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NORMA IS INCLUDED IN OPERA SCHEDULE

Performances In Hippodrome Are Carried On With Extended Repertoire

Bellini's Norma, which had not been heard in New York in several years, was the only Italian work added to the repertoire of the Chicago Opera Company at the Hippodrome during the past fortnight. The opera was sung on the evening of Nov. 2, with Anna Leskaya in the title role, Bruna Castagna as Adalgisa, Giuseppe Radaelli as Pollione, Nino Ruisi as Orovoso and Constante Sorvino as Flavius. Alberto Baccolini conducted; and the audience was lavish with its applause, demanding a repetition of the duet Mira O Norma.

The second Wagner Sunday matinee on Oct. 29 was Die Walküre given in German under the baton of Harry Ladek. Erna Steinway sang Brünnhilde, Rachel Morton gave an appealing and vocally good performance of Sieglinde and Norma France sang Fricka's one scene with splendid tone and a fine sense of the dramatic intention of the composer. The voice and style were of a high order. Others in the cast were George Fassnacht, Sigurd Nilsson, Bennett Challis, Annette Royak, Merran Reader, Helena Lanvin, Maura Canning, Dreda Aves, Vanda Guerrini, Alice Homer and Meta Edwards.

Debutante Sings High Notes

A newcomer in the organization was Virginia La Rae, who made her first appearance in New York in the name part of Donizetti's Lucia di Lammer-

moor on the evening of Oct. 30. Miss La Rae won a startling success by her singing of excessively high notes, a B above High C in the first-act aria, and two G's just below that in the Mad Scene. A performance of Faust scheduled for Nov. 3, was changed to Lucia to enable Miss La Rae to repeat this *tour de force*.

Repetitions of Tosca came on Oct. 24 and 27. Madeleine Keltie sang the title role in the first, and Vanda Guerrini in the second. Miss Keltie also sang Madama Butterfly at the Saturday matinee on Oct. 28.

Pasquale Amato contributed his fine voice and artistry twice to the role of Scarpia, and twice to that of Henry Ashton in Lucia, achieving a personal triumph on each occasion. Annunziata Garrotto was the Butterfly on Oct. 25. La Bohème was sung on Oct. 26 and 29, with a new artist, Pietro D'Andria, taking the part of Marcello.

Substitutes in Dramatic Roles

Dalla Samoiloff made a hurried last-minute substitution for Anna Fioramonti as Santuzza on Oct. 31, and again appeared in place of the same artist as Leonora in Il Trovatore the following evening, winning high favor in both performances. Mme. Fioramenti, who came to this country especially to sing in the organization, has been indisposed ever since her arrival.

Faust, Carmen, Pagliacci, La Traviata, Aida and La Forza del Destino were other presentations.

Prominent among the artists heard during the fortnight were Lawrence Power, Guido Guidi, Carl Formes, Luigi Dalle Molle, Marie Powers, Alice Haeseler, Franco Tafuro, Nino Ruisi, Eugenio Prosperoni, Ludovico Olivie-

ro, Luigi De Cesare, Pearl Olmstead, Giuseppe Interrante, Panfilo Testamala, Lucy Monroe, Edith Alexander, Bernardo De Muro, Ettore Nava, Eugenio Ruffo, Claudio Frigerio,

Dorothy Bacon, Enrico Molina, Pasquale Ferrara, Ida Sylvania, Caterina Jarboro. Conductors were Eugene Plotnikoff, Aldo Franchetti, Giuseppe Bamboschek and Miguel Sandoval.

UNITS WILL CO-OPERATE FOR 1935 BIENNIAL

Philadelphia Matinee Club Opens Fortieth Season with Notable Program

PHILADELPHIA, Nov. 5.—The Matinee Musical Club opened its fortieth season with the annual luncheon on Oct. 31, when 1500 members and guests as-



Mrs. Edward Philip Linch, President of the Matinee Musical Club in Philadelphia

ing as toastmaster. Mayor Moore welcomed the out-of-town guests.

Mrs. John Alexander Jardine, of Fargo, N. D., president of the National Federation of Music Clubs, announced the appointment of Mrs. Linch as chairman of the general committee for the 1935 Biennial Convention of the Federation to be held in Philadelphia. Associated with her will be Mrs. Ella Oldung Hartung, president of the Philadelphia Music Club, and Julia Williams, program chairman of the Matinee Musical. Announcement was also made of the co-operation of the Philadelphia Orchestra, the Bach Choir and other organizations.

Urges Aiding the Unemployed

Mrs. Elmer James Ottaway, of Huron, Mich., first vice-president of the Federation, urged concerted effort to bring prosperity back to nearly half a million unemployed who formerly earned their living through some association with music. John Tasker Howard, composer and musicologist, spoke on Changed Conditions for the American Composer, and George Kelly, playwright, on The Time Element in Music and Life. Bruce Carey, conductor of the Bach Choir in Bethlehem, was also a speaker. Mrs. Hartung conveyed greetings from the Philadelphia Music Club.

For its program, the entertainment committee presented Sherrard Willcox-Pollard in her mono-drama, The Three Queens. Mrs. William B. Gold and Mrs. Charles H. Newcomb were chairmen of the luncheon committee.

W. R. MURPHY

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sembled in the ballroom of the Bellevue-Stratford. Musicians and others of distinction gave addresses, the president, Mrs. Edward Philip Linch, act-

Club Series in Mount Vernon, O., Opened by Rose Bampton

MOUNT VERNON, O., Nov. 5.—Rose Bampton gave on Oct. 30 the first concert of the series sponsored by the Community Music Club. Songs by Hugo Wolf, Erich Wolff, Brahms and Tiersot were outstanding in a distinguished and diversified list. Eva Rautenberg accompanied.

Other concerts in this series will be given by Nathan Milstein and the duopianists, Ethel Bartlett and Rae Robertson.

The first members' concert of the Saturday Club was an all-Brahms program at the University Club on Oct. 21. The Lattin String Quartet took part, and Dorothy Humphries was in charge of a group of women's voices. Zella Roberts, guest harpist, Lenore Nuber, contralto, Nellie Jane Edwards and Mrs. Melville Frank, pianists, shared the program.

R. C. S.

Burnet C. Tuthill Gives Lecture-recital in Granville, O.

GRANVILLE, O., Nov. 5.—Burnet C. Tuthill of the Cincinnati Conservatory gave a lecture-recital on music for clarinet and piano, which included Brahms's Sonata, Op. 120, on Oct. 18. This was the first of a number of concerts sponsored by the Granville Festival Association. It was held in the recital hall of Denison University.

R. C. S.

Marie Damrosch Forms Music Mentor League for Amateurs

An organization entitled The Music Mentor League, whose object is the

encouraging of musical amateurs in their respective fields, is being formed by Marie Damrosch. The league will offer guidance to those who become active members. A short program will be given once a month for active and associate members by advanced students and members of the faculty followed by a social gathering.



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BRAHMS FEATURED BY CHICAGO FORCES

DeLamarter Conducts in Absence of Stock Owing to Leader's Illness

CHICAGO, Nov. 5.—A program that was all Brahms in observance of the composer's centennial year, attracted the largest audiences of the season to the Chicago Symphony concerts, conducted by Frederick Stock, in Orchestra Hall on Oct. 26 and 27. Egon Petri, pianist, was the soloist, as he had been at the Tuesday concert of Oct. 24, when, due to Mr. Stock's illness, Eric DeLamarter, associate conductor, was in charge. The Brahms program was as follows:

Academic Festival Overture
Symphony No. 4, in E Minor
Piano Concerto No. 1, in D Minor
Mr. Petri

Mr. Stock was given a rousing reception on his reappearance. He has always had some of his greatest successes as an interpreter of Brahms, and his reading of this program even exceeded expectations. Mr. Petri handled the concerto with great authority. He was thoroughly in the spirit of the music, and conveyed its meaning with a certainty which, coupled with his technical brilliance, deeply stirred the audience.

Russian Works Ably Played

The program on Oct. 24 was as follows:

Overture to Russian and Ludmilla... Glinka
Symphony No. 6 (Pathétique), in B Minor Tchaikovsky
Piano Concerto No. 5, in E Flat... Beethoven
Mr. Petri

Mr. DeLamarter, whose splendid ability as a conductor is receiving wide recognition, gave brilliant and forceful readings of the two Russian works. His presentation of the symphony had temperament and feeling without excess. The orchestra played superbly for him. Mr. Petri's playing of the concerto was virile and propulsive, with a strict regard of tradition yet with sufficient freedom to have interesting individuality. The audience would have welcomed an encore, but the artist declined to grant it.

At the Friday concert the week previous Mr. DeLamarter was called

on, owing to Mr. Stock's sudden illness, to conduct without rehearsal. His success with a difficult program, which included Saint-Saëns's Third Symphony and Stravinsky's Petrouchka, was of a



Eric DeLamarter Conducted the Chicago Symphony in the Absence of Frederick Stock

degree to cause the audience to rise and acclaim him. He won, too, the expressed enthusiasm of the entire orchestra.

Boston Guests Welcomed

The Boston Symphony, under the baton of Dr. Serge Koussevitzky, made its first appearance in this city in four years with a concert in Orchestra Hall on Oct. 23. Interest ran high, and a capacity audience was in attendance. Dr. Koussevitzky was received with loud applause, and enthusiasm mounted as the concert progressed. The program contained Mozart's Eine Kleine Nachtmusik, Le Sacre du Printemps by Stravinsky and Sibelius's Second Symphony. The Stravinsky was superbly played and the symphony seemed to show both conductor and men at their best. At its conclusion, Dr. Koussevitzky and his musicians received an ovation.

MARGIE A. McLEOD

Eugen d'Albert's opera, Tiefland, has had more than 10,000 performances since its world premiere in Prague in 1903.

WORCESTER REORGANIZES PHILHARMONIQUE CHORUS

Initial Rehearsals Draw Large Membership—Attractive Names Appear on Concert Courses

WORCESTER, Nov. 5.—The demand for a large choral society among Worcester's Franco-American singers has resulted in reorganization of the Philharmonique Choral Society, which gave important concerts from 1921 to 1924 with a membership of 500, disbanding because of financial reverses. Dr. Adelard J. Harpin of Notre Dame Church has been chosen as director. The first three rehearsals held in La Salle Hall attracted a membership of nearly 200.

The Fine Arts Course of Clark University, held under the management of Loring H. Dodd, is stressing musical programs more than ever this year. Uday Shan-Kar and his Hindu dancers and musicians were presented on Oct. 23. On Nov. 1, the Vienna Sängerknaben gave Offenbach's The Wedding by Candlelight, and a miscellaneous program of works by Strauss, Rosenbager, Porta, Pfleger, Karl and Lassus.

The Worcester Civic Music Association has arranged five concerts for its membership of 1700. The Boston Symphony is engaged for Dec. 11. Artists who will appear later are Florence Austral and John Amadio, the Tokatyan Trio, Mischa Levitzki and Efrem Zimbalist.

The Mendelssohn Singers, a male chorus directed by Arvid C. Anderson, drew 1400 persons to Mechanics Hall on Oct. 29. Proceeds of the concert were devoted to the Children's Lutheran Home in Avon. Soloists were Mrs. Mabel Andersen-Pearson, contralto, and Ivar Nelson, violinist, with Oscar Gustafson as accompanist. Evelyn Sandberg gave a prologue.

This concert was one of ten being given by the Mendelssohn Singers in various New England cities, for the same cause. The next appearance is scheduled for Manchester, N. H., on Sunday afternoon, Nov. 12.

J. F. K.

Sinai Temple in Chicago Has Schedule of Concerts

CHICAGO, Nov. 5.—Sinai Temple authorities state that a series of seven Sunday evening concerts will be given in the Temple Auditorium, commencing on Nov. 12 with Claire Dux as soloist. Other attractions are to be the Vienna Sängerknaben, Efrem Zimbalist, Mischa Levitzki, Nina Koshetz, Daniel Saldenberg, the Paris Instrumental Quintet and Victor Chenkin. The concerts will be given twice a month and will come to a close on Feb. 25.

M. M.

Rosenfeld Appointed Wurlitzer Educational Director in Chicago

CHICAGO, Nov. 5.—Maurice Rosenfeld, pianist and critic, has been appointed associate educational director of the Rudolph Wurlitzer Studios. The first musical program under his direction will be given on Nov. 19.

M. M.

Philadelphia Forum Outlines Schedule of Concerts

PHILADELPHIA, Oct. 5.—Notable attractions will form the season's schedule of the Philadelphia Forum. Among those who will appear in the Academy of Music are: Sergei Rachmaninoff; Luciezia Bori; the Philadelphia Orchestra,

conducted by Eugene Ormandy as guest; the Curtis Symphony Orchestra, conducted by Fritz Reiner, with Rose Bampton as soloist; Richard Crooks; Georges Enesco in a joint recital with Esther Dale; Heinrich Schlusnus; Nathan Milstein; the Mendelssohn Club of 250 voices and the Girard College Junior Choir of 125, accompanied by the Curtis Symphony Orchestra; and the Vienna Sängerknaben.

W. R. M.

FELLOWSHIPS AWARDED

Oberlin Conservatory Graduates Receive Juilliard Prizes

OBERLIN, Nov. 5.—Three members of last year's graduating class in the Oberlin Conservatory have won Juilliard Fellowships. They are: Lillian Lefkowsky of Cleveland, pianist, who studied with Frank H. Shaw, director of the conservatory; Diana Dipson of Batavia, N. Y., a pupil of Reber Johnson of the violin faculty; and Lucile Hermanson, Thief River Falls, Minn., pianist, who graduated under Mrs. Ada M. Hastings.

The first senior recital of the year was given on Oct. 6 by William G. Wing, baritone. Nan Laudig, a senior, was his accompanist. Mr. Wing, a pupil of John M. Conrad, sang a group by Lully, Scarlatti and Stradella, Schumann's Mondlicht, three Schubert songs, Le Mariage des Roses by Franck, Fauré's Claire de Lune, a cluster by Quilter, The Island by Rachmaninoff, and Elgar's Is She Not Passing Fair? On Oct. 10 Mr. Wing sailed to Europe. He will be an exchange student at the University of Bordeaux during the present year.

A French film has recently been made on the life of the tenor Julian Gayarré, who created the role of Enzo in the world premiere of La Gioconda.



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Orchestra and Noted Recitalists Are Applauded in Chicago Halls

Mischakoff Plays Sibelius Concerto With Symphony—Tibbett and Heifetz Enthusiastically Received in Concerts — Other Programs Enjoyed

CHICAGO, Nov. 5.—The Chicago Symphony's program for the Thursday afternoon and Friday evening concerts on Nov. 2 and 3 in Orchestra Hall, conducted by Frederick Stock and with Mischa Mischakoff, concertmaster, as soloist, was as follows:

Legend, Kikimora, Op. 65.....Liadoff
Symphony No. 6, in E Flat Minor, Op. 23, Miaskovsky
Concerto in D Minor, Op. 47.....Sibelius
Mr. Mischakoff
Rakoczy March, from The Damnation of Faust.....Berlioz

Mr. Mischakoff gave an admirable account of the Sibelius work, finished in every detail and distinguished by spirit and understanding.

The Miaskovsky symphony was given a colorful and dramatic reading, and this performance of the Rakoczy March had a picturesque effect.

Sings Emperor Jones Excerpt

Lawrence Tibbett opened the Monday night concert series under the direction of Grace Denton at the Auditorium Theatre on Oct. 30. He was in splendid voice and offered a comprehensive program ranging from Handel's Hear Me Ye Winds and Waves, through songs by Brahms and Schubert to modern compositions by Edward Harris, Jacques Wolfe, and Mortimer Browning.

Perhaps the greatest interest centred in an excerpt from Louis Gruenberg's The Emperor Jones, the spiritual Standin' in the Need of Prayer. The audience was large and Mr. Tibbett

achieved his usual great success. Stewart Wille was an excellent accompanist, and contributed two groups of piano solos.

Jascha Heifetz was heard in Orchestra Hall on Oct. 30 at the first concert in the Sunday afternoon series sponsored by LeMay-Vermett Concert Service. A large audience greeted Mr. Heifetz, who played a program of unusual distinction.

The unhackneyed list included a Sonatina by Schubert, a seldom heard Sonata by Richard Strauss; the first performance of Mr. Heifetz's transcriptions of the Saraband, Gavotte and Musette from Bach's English Suite in G Minor; the Conus Concerto and a group of dances from five nations. Enthusiasm was consistent over the artist's flawless technique and satisfying interpretations. His accompanist, Arpad Sandor, also came in for discriminating praise.

Sonatas Are Featured

A concert by Michael Wilkomirski, violinist, and Doriss Wittich, pianist, was given at Kimball Hall on the evening of Oct. 31. Franck's Sonata, Beethoven's Sonata, Op. 30, No. 3, and three Mythes by Karol Szymanowski comprised the instrumental part of the program. George Dopp, baritone, added two groups of solos.

Grace Cornell and Kurt Graff gave a program of modern dances at the Punch and Judy Theatre on Oct. 29. George Seaberg played piano solos and some of the accompaniments for the dancers. The other accompaniments were played by Ardath James.

Marie Barranco, soprano, was heard in recital at Kimball Hall on Oct. 29. Robert Macdonald accompanied.

MARGIE A. McLEOD



Otto Klemperer Begins His Season with the Los Angeles Philharmonic

Los Angeles Concerts

(Continued from page 3)

morous touch. It marked the end of the first half of the program and brought the conductor vociferous applause, which he shared with his players.

Symphony Is Electrifying

But it was in Beethoven's Fifth that Mr. Klemperer set the gauge by which he must be measured. We have heard the symphony played in a matter-of-fact manner and we have heard it depicted as an emotional upheaval, but never have we heard every phrase so neatly drawn, so rightly placed in the completed pattern. Mr. Klemperer is evidently not one to "wear his heart on his sleeve for daws to peck at," yet in this first concert, he never failed to achieve a stirring climax that electrified the audience.

The house was sold out, which is a good indication for the season's success.

The first Sunday afternoon concert was given on Oct. 29, the program including the Overture to Der Freischütz, the Prelude to Die Meistersinger, the Siegfried Idyll, a suite by Bizet and Haydn's Surprise Symphony. The last-named received its first local presentation on this occasion.

Women Sponsor Civic Dinner

The management is making every effort to make this a memorable season, since upon its success depends the future of the organization. The Women's Committee, of which Mrs. Cecil Frankel is chairman, sponsored a civic dinner for Mr. Klemperer at the Biltmore on Oct. 25, with several hundred patrons in attendance. In a few apt phrases Mrs. Frankel welcomed the conductor and introduced Eddie Cantor, who acted as toastmaster. Short addresses by John Steven McGroarty and Dr. Frederic Woellner, and several songs by Grace Moore, with Lester Hodges at the piano, marked the extent of the program, which was followed by a reception in the foyer. A series of luncheons has also been arranged, permitting members of the press and influential persons to meet the conductor. Raymond McFeeters, recognized as

one of the Southland's most gifted pianists and accompanists, made his first bow as a composer in a program given at the MusArt Auditorium on Oct. 24. Mr. McFeeters revealed a genuine creative gift in compositions for piano, voice and violin. He had the assistance of Martin Black, violinist, and Genevieve Wiley, soprano. There were also piano works by Bach, Schumann, Brahms and Debussy.

The second program in the Glendower series in Hollywood was given by Mary Teitsworth, soprano; Marguerite Bitter, pianist; Leslie Brigham, bass, and Raymon McFeeters, accompanist.

Marguerite Lamar Stearns, whose husband, Theodore Stearns, is head of the music division at U.C.L.A., gave a delightful program of French songs on Oct. 25. There was unusual spontaneity and charm in the chansons, given in costume. A fine appreciation for style was seen in the more modern numbers accompanied.

HAL D. CRAIN

ORATORIO BY YON WILL BE PERFORMED IN MARCH

Work Entitled Triumph of St. Patrick Celebrates Anniversary of Saint's Consecration

Pietro Yon, organist and musical director of St. Patrick's Cathedral and composer of many well-known masses, instrumental and choral works, has written an oratorio entitled The Triumph of St. Patrick in celebration of the 1500th anniversary of the mission of St. Patrick and of his consecration as Bishop, A. D. 432. The work, published by G. Ricordi & Company, is scored for a full orchestra, two organs, chorus and nine soloists. It will be given its first public performance on Sunday, March 10, in St. Patrick's Cathedral under the patronage of His Eminence, Cardinal Hayes.

The oratorio, which adds a fresh classic to modern musical literature, has been inscribed by its composer to the Friendly Sons of St. Patrick of New York. This organization, founded in 1784, has consistently kept alive the tradition of the saint and emphasized his contribution to the church. The libretto for the oratorio, written by Armando Romano, one of the editors of the Italian daily newspaper in New York, *Il Progresso*, celebrates poetic episodes from the life of St. Patrick and gives a comprehensive picture of his life and mission.

It was while spending a vacation in his home in the Italian Alps that Mr. Yon conceived the idea of the oratorio and carried the major portion of it into execution. It was in this austere setting, surrounded by shepherd folk who have tended their flocks there for generations, that the organist worked on the score for two years. The finishing touches were added on his return to his Carnegie Hall studio this fall.

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HARTFORD GREETES PHILADELPHIA MEN

Two Opera Companies Also
Provide Varied Bills
in Fortnight

HARTFORD, Nov. 5.—A crowded auditorium on Oct. 25 greeted the first of the six symphony concerts to be sponsored this season by Bushnell Memorial Hall, Leopold Stokowski drawing memorable music from the Philadelphia Orchestra. Bach's "little" Fugue in G Minor opened the program, and his chorales, Ein Feste Burg and Komm Suesser Tod, were granted as added numbers at the end of the evening. The Brahms Second Symphony was read with richness of detail, and Ravel's Rapsodie Espagnole was a brilliant close. Prolonged applause followed Werner Josten's Concerto Sacro No. 1, heard here for the first time, and not a little of the enthusiasm was for the fine work of the composer at the piano.

While in Hartford, Mr. Stokowski discussed with animated interest the music which he is to compose for Katharine Hepburn's next picture, tentatively named Break of Hearts. Miss Hepburn, Hartford girl, is to be cast as a composer, and Mr. Stokowski's music will be heard as hers in the progress of the story.

Bernard Wagenaar Lectures

The Bushnell Memorial has secured Bernard Wagenaar, composer and director, to present five lectures in the Colonial Room's intimate surroundings, each lecture preceding and explaining, by the use of piano and records, the music of a Bushnell symphony concert. The 300-odd tickets available for the course of lectures were all sold prior to Mr. Wagenaar's first appearance on Oct. 20.

Uday Shan-Kar's group of fifteen Hindu dancers, gorgeously costumed and utilizing over 100 native musical instruments in their accompaniments, drew a large and appreciative audience to the Bushnell Memorial on Oct. 26.

Columbia Opera Draws

Hartford's appetite for grand opera at moderate prices was gorged during the past fortnight. The Columbia Opera Company during its two-day stay presented Aida on Oct. 21, and on Oct. 22 its matinee was Traviata, with an evening double bill of Cavalleria Rusticana and Pagliacci. Aida was handicapped by the lack of sufficient numerical strength in orchestra and chorus. The cast included Louise Taylor, Carmela Ponselle, Edward Ransome, Giuseppe Martino-Rossi, Amund Sjovik, Luigi Molle and others. A local ballet trained by Carmel and Mary Angelo, with Edna Clapp as premiere danseuse, aroused enthusiasm. Traviata was given a better co-ordinated performance, and these additional singers were heard in important parts: Lola Monti-Gorsey, Gloria D'Angelo, Janet Weston, Giuseppe Barsotti. The singing of Miss Taylor in Cavalleria Rusticana, and of Mr. Ransome in Pagliacci, featured the double bill, which was presented under the auspices of the unemployed stage hands' relief fund. Fulgenzio Guerrieri conducted the four operas.

The Chicago Opera Company drew a

large audience to the State Theatre on Oct. 27, giving Aida, but the performance fell short in many ways. Guido Guidi and Bernardo De Muro contributed the best work in a cast which also included Della Samoiloff, Bruna Castagna, Ettore Nava, Eugenio Ruffo, Constante Sorvino, Alice Homer. The dance numbers, with Martha Henkel as soloist, were effective. Orchestra and chorus were small, unreliable, and co-operated poorly.

Tosca Production the Best

In its matinee on Oct. 28, Lucia di Lammermoor, the company presented Virginia La Rae, Alice Haeseler, Giuseppe Radaelli, Claudio Frigerio, Guido Guidi, Constante Sorvino, and Luigi De Cesare. The evening's performance of Tosca was the best of the productions, fine singing being contributed by Margherita Ringo, Pasquale Amato, and Franco Tafuro, and others being heard again to better advantage than before.

JOHN F. KYES

RIMSKY OPERA INTRODUCED

Mozart and Salieri Has New York
Premiere at Memorial Concert

Though no one today believes that Antonio Salieri, court composer to the Emperor Josef, murdered Mozart, the legend that he poisoned his rival was bodied forth in Roerich Hall the evening of Oct. 25, when a first performance in New York and probably in America was given Rimsky-Korsakoff's opera, Mozart and Salieri. The work occupied the first part of a program arranged as a memorial to Rimsky, who died in what was then St. Petersburg twenty-five years ago. The performers were Ivan Velikanoff in the tenor part of Mozart and Moses Rudinoff in the bass role of Salieri. They met their obligations creditably as did the pianist, Boris Jivoff. The opera was staged and directed by Anna Meitchik. The same singers, with the addition of Mme. Meitchik and Ruth Leviash were heard in various songs and excerpts in the second part of the program.

The Rimsky opera, a setting of Poushkin's duologue, is in two scenes and has little that can be called action. Mozart calls on Salieri, drinks some poisoned wine and departs indisposed. Most of the score is devoted to meditations of Salieri on his art, his destiny and the misfortunes that prompt him to the destruction of his rival. There are various Eighteenth Century suggestions in the music, which conforms in its vocal line to the Dargomijsky principle of recitative-arioso, without set airs, but permits of decoration and elaboration in the orchestral parts, reduced on this occasion to a piano.

T.

Carmela Ponselle Widely Heard
in Opera

Carmela Ponselle, mezzo-soprano of the Metropolitan Opera, has been fulfilling operatic engagements with great success, and has been engaged for several future events. With the Columbia Opera Company, she sang Carmen before 6,000 people in Hartford on Sept. 22, and in New Haven

Betti Receives Medal

Given by Mrs. Coolidge

for Services to Music

WASHINGTON, Nov. 5.—The medal of the Elizabeth Sprague Coolidge Foundation was presented to Adolfo Betti on Oct. 30 at the Founder's Day concert given in the Chamber Music Auditorium of the Library of Congress. The presentation was made by Mrs. Coolidge, who expressed her appreciation of Mr. Betti's services to music, making especial mention of his leadership for twenty-five years of the Flonzaley Quartet.

The ceremony took place in the intermission of the concert, which was given by Ernest Hutcheson and the Pro Arte String Quartet of Brussels—Alphonse Onnon, Laurent Halleux, Germain Prevost and Robert Maas. The artists gave convincing interpretations of Brahms's Quartet in C Minor for piano and strings, Op. 60; Milhaud's Eighth String Quartet and the String Quartet in B Flat, Op. 130, by Beethoven.

Dr. Herbert Putnam, librarian of Congress, read the citation. Marc Peter, Minister of Switzerland, where the



Adolfo Betti Is Awarded the Medal of the Elizabeth Sprague Coolidge Foundation in Washington

Flonzaley Quartet was founded, and Augusto Rosso, Ambassador of Italy, Mr. Betti's native country, were present.

Mr. Betti, who spent the summer in Italy, returned on the De Grasse on Oct. 28.

she sang in Aida before 8,000 in the Arena.

Carmen on Nov. 19 and Aida on Nov. 25, are the two operas in which Miss Ponselle will sing under the auspices of the National Woman's Party in Washington. On Nov. 8, she was to be soloist at the Morning Musical Series given by Florence Foster Jenkins at the Plaza Hotel in New York.

Harold Berkley, violinist, with Marion Kahn at the piano, will give the second. The third musicale is to bring the Morgan Trio, Virginia Morgan, harpist; Frances Morgan, violinist, and Marguerite Morgan, pianist, and will include a travelogue, The Romance of the English Inn, by Mark H. Haight.

Artists Engaged for Students Dance Recitals Series

Eight artists programs are scheduled by Students Dance Recitals. They will be given in the Washington Irving High School. Edwin Strawbridge will open the series on Nov. 17. Artists who will appear later are Ruth St. Denis in a lecture-recital, Dorsha, the Elsa Findlay Dancers, Tamiris, Ruth Page, Martha Graham, Doris Humphrey and Charles Weidman. Egmont Arens is director of Students Dance Recitals, and Joseph Mann the manager.

Christodora Music School to Benefit by Musicales

A series of three Sunday evening musicales will be held in the homes of Mrs. John Henry Hammond, William Mathews Sullivan and Mrs. Arthur Curtiss James for the benefit of the music school of Christodora House on Nov. 12, Nov. 26, and Dec. 17. The first program will be given by Marion Kerby, with Hamilton Forrest at the piano. Marie Montana, soprano, and

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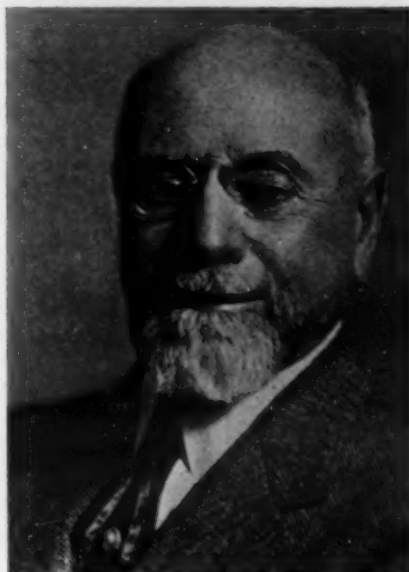
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A. Buzzi-Peccia, Who Has Again Entered the
New York Teaching Field

After spending a year in Italy, teaching in Milan, A. Buzzi-Peccia, for many years one of the best known vocal instructors in New York, returned to this city on the Rex last month and is teaching at his studio in the Steinway Building.

Maestro Buzzi-Peccia, who is internationally known as a composer, expressed himself to a representative of MUSICAL AMERICA as delighted to be back in New York where he has lived for years, and anxious to become again a part of the city's musical life. During the summer he visited Arturo Toscanini, whose friendship he has enjoyed for many years, at Isola San Giovanni, and also Giulio Gatti-Casazza at Lesa. Among the well known Italian composers whom he saw during his year's sojourn in his native Italy were Giordano and Mascagni. Buzzi-Peccia has written a new set of piano compositions entitled *In My Garden*, which will be published this year.

Shortly before leaving Italy he received a reply from the government to a letter which he had addressed to Mussolini, outlining a plan for the foundation of a school for operatic training to be conducted under government auspices. The government replied that his plan would have careful consideration.

Philadelphia Teachers Association to Give Concert Course

PHILADELPHIA, Nov. 5.—The Philadelphia Music Teachers Association has arranged a concert course which will be opened by Rosa Ponselle on Nov. 23. Artists under the management of Charles L. Wagner, Inc., New York, who will be heard as the series is continued are Mischa Elman, Sigrid Onegin, Walter Gieseck and John Charles Thomas.

Budapest String Quartet Itinerary Is Extended

Among the additional engagements of the Budapest String Quartet, which will arrive in New York in January, are several in cities not previously visited by the artists. Among these cities are Toledo, Des Moines, Exeter and Hanover, N. H., Greenfield and Haverhill, Mass. Return engagements will be fulfilled in Princeton, Ithaca, Baltimore, Rochester, Buffalo, Wellesley, Indianapolis, Brooklyn, Chicago and Boston. A New York concert is scheduled for Jan. 26.

BALTIMORE ENJOYS ARTISTIC CONCERTS

Programs of Several Kinds Give
Pleasure to Enthusiastic
Audiences

BALTIMORE, Nov. 5.—Edwin Orlando Swain, baritone, and Shura Cherkassky, pianist, appeared in a joint recital on Oct. 30 at the Lyric Theatre before a large audience. Mr. Swain had not sung here before, and much interest was shown in his section of the program. Possessing a robust voice which he colors with vigor and dramatic fervor, the artist gave convincing interpretations of works by Massenet, Handel, Diaz, Bohm, Secchi, Stickles and Mana-Zucca. Theodore R. Webb was the accompanist.

Each reappearance of Mr. Cherkassky brings to mind his start here as a prodigy. Again he astounded an audience with his achievement as a mature artist. The grace of music by Scarlatti, the demonic force of Prokofiev's *Suggestion Diabolique* and the spiritual flow of Ravel's *Pavane pour une Enfante Défunte* were effectively realized.

Series Begins at Peabody

The first of the Friday Afternoon Artist Recitals at the Peabody Conservatory was given by the Gordon String Quartet on Oct. 27, before the student group and a large general audience. The quartet consists of Jacques Gordon, David Sackson, Paul Robyn and David Benditsky. Their presentations of the Mozart Quartet in D, and the Beethoven in E Flat, Op. 74, had unanimity of expression and valued attention to details. A modern novelty, Vittorio Rieti's Quartet in F, delighted every one with its rhythmic lilt and melodic interest.

The Junger Männerchor, under the leadership of John Elterman, showed marked progress at the concert given in Lehmann Hall on Oct. 26. A string quartet, made up by Alvin Holston, S. Piacentini, E. A. Wilcke and E. Wachter, assisted.

FRANZ C. BORNSCHEIN

Soloists in Curtis Institute Broadcasts

Soloists for the second broadcast of the Curtis Institute of Music Series, on Nov. 2 over a CBS network were William Harms, pianist, student of Dr. Josef Hofmann; Eunice Shapiro, violinist, student of Efrem Zimbalist, and Ruth Carhart, pupil of Emilio de Gogorza. Mr. Harms played works by Gluck-Brahms, Prokofiev, Medtner and Moszkowski; Miss Shapiro was heard in pieces by Brahms, Kreisler, Zimbalist, Moussorgsky and Dvorak, and Miss Carhart sang songs by Strauss and Ravel.

New Rochester Symphony Series

A new series of Thursday afternoon broadcasts was to be inaugurated over an NBC network on Nov. 9, with the Rochester Philharmonic conducted by Nikolai Sokoloff, conductor of the New York Orchestra. Other guest conductors to be heard in the series will be Guy Fraser Harrison, Fritz Reiner and Sir Hamilton Harty.

National Orchestral Concerts on WOR

Once again WOR is broadcasting the National Orchestral Association's concerts, Léon Barzin, conductor. The first of these was on Oct. 31, and other concerts will be on the air as they occur.



NEWS AND GOSSIP IN THE RADIO WORLD



Week of Gala Programs to Inaugurate NBC's New Radio City Headquarters

A BLAST of trumpets from the top of the seventy-story RCA tower in Rockefeller Centre will inaugurate the National Broadcasting Company's new Radio City headquarters on Saturday evening, Nov. 11, and mark the opening of a special dedicatory program presented by the NBC and its parent company, the Radio Corporation of America.

As the echoes, carried by network and short-wave, fade out in homes all over the world, the first broadcast from the Radio City studios will get under way. The program will start at 8 p. m., and will be carried over combined coast-to-coast NBC-WEAF-WJZ networks and associated short-wave facilities.

The opening broadcast, lasting an hour, will be the first of a week's special programs which will bring to NBC listeners famous personalities, artists and musical organizations from many parts of the world.

On the opening program there will be three speakers, General James G. Harbord, chairman of RCA; David Sarnoff, president of the same organization, and M. H. Aylesworth, president of the NBC. Mr. Sarnoff will be heard from London. A congratulatory broadcast will be heard from Warsaw, Poland.

A large number of famous artists will take part. The seventy-five piece orchestra, seated on the stage of the huge Auditorium Studio in Radio City, will be led by Dr. Walter Damrosch. Twelve hundred invited guests will be present in the studio.

Maria Jeritza, John McCormack, and a quartet consisting of Jeanette Vreeland, soprano; Gladys Swarthout, contralto; Mario Chamlee, tenor, and Frank Chapman, baritone, and the famous Schola Cantorum Choir will be featured. One of the musical works will be Robert Braine's SOS.

Marcel Rodrigo, young Spanish operatic baritone, who has just arrived in this country, will be heard during the opening night festivities.

Radio personalities will be Amos 'n' Andy, Rudy Vallee and Paul Whiteman. Jane Cowl will represent the theatre.

Another broadcast the same evening will be entitled the Seven Ages of NBC. This will depict the growth of the first great network system, in musical and dramatic form. John B. Kennedy will act as narrator. This program will be heard from 10 to 11 p. m. over an NBC-WJZ network.

Programs of the Week

The following week, from Sunday, Nov. 12, to Saturday, Nov. 18, will bring to the NBC networks many special programs arranged for Radio City Week.

Outstanding among these broadcasts will be a gala orchestral concert on Sunday, bringing to the air the music of a 400-piece orchestra, the largest ever to broadcast, under the direction of Frank Black. Joseph N. Weber, president of the American Federation of Musicians, will speak on this program, which is presented as the mu-

sicians' offering to Radio City Week. On the same evening, the Minneapolis Symphony will be heard under the direction of Eugene Ormandy.

On Monday the Westminster Choir will broadcast from Radio City and Robert L. Ripley will give some Radio City "Believe-It-Or-Nots" speaking from London.

On Tuesday, a program by Paul Whiteman and his orchestra, a concert by the Wiener Sängerknaben, and an hour broadcast by Roxy and his old "Gang" will be heard.

Wednesday, the NBC's seventh anniversary, will bring greetings from a number of foreign countries, including England, Germany, Italy, Canada and Russia, as well as numerous special programs.

Thursday will feature another program from London, a British burlesque of American radio, and a performance by the Associated Glee Clubs of New York, with Fred Hufsmith as soloist.

On Friday and Saturday will be heard the radio debut of an "Orchestra Mechanique" created by Max Smolen, veteran radio conductor, a special program of music and dialogue presented by Radio Pioneers and a performance of the Chicago Symphony Orchestra under Frederick Stock.

During the entire opening week, when thousands of invited guests will be thronging Radio City, a large number of dramatic programs will be broadcast, especially arranged to show the "seeing" audience how sound-effects are used to set the background and action of radio drama.

Evening in Paris on New Schedule

An Evening in Paris, the oldest sponsored feature on the WABC-Columbia network, expanded to a half-hour and moved to Sundays, with new performers on Nov. 5, when it was heard at 8 p. m. Nathaniel Shilkret is still conducting the longer program, and a chorus of six voices has been added. Singers in the new production are Milton Watson, tenor, and Katherine Carington, soprano, both from the Broadway stage. Claire Madjette, French singer, is mistress of ceremonies.

Spalding Plays Requests

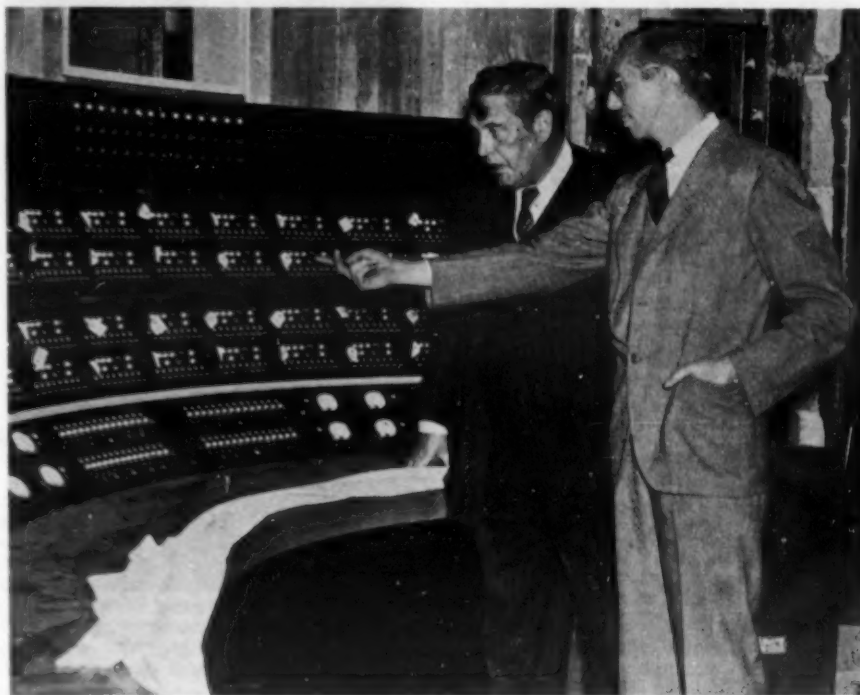
An all-request program was played by Albert Spalding in his violin recital over the CBS network on Nov. 1. The list included Chaminade's Spanish Serenade, a special arrangement of Chopin's Waltz in B Minor and the Ave Maria of Schubert.

Conrad Thibault, baritone, sang two songs, and Don Voorhees's orchestra accompanied.

Stokowski Presents "America's Requests"

Beethoven's Fifth and Tchaikovsky's Pathétique symphonies were the choice of radio listeners in answer to Leopold Stokowski's request for votes, and these two works were played by the Philadelphia Orchestra in a broadcast on Oct. 31. The Beethoven symphony received almost twice as many votes as any other work.

Tenor Learns About Radio City



John McCormack, who is singing over the WJZ Network every Wednesday, inspects the Main Control Room of NBC's Headquarters in Radio City, with O. B. Hanson, Manager of Technical Operations and Engineering, as a guide.

IN addition to facing the microphone once a week, John McCormack has showed interest in broadcasting from the technical angle. The tenor recently made a tour of the new NBC facilities in Radio City, and listened with interest to the explanations of O. B.

Hanson, NBC engineer. Mr. McCormack went into the control room and pushed the buttons which control sliding wall panels for acoustical variations, and explained that he liked a studio better when it was "live"—that is, with a harder wall surface.

American School of the Air Begins Fifth Year at CBS

The American School of the Air, with its plan of correlating broadcast instruction with the regular classroom work of grade and high school children, returned to the air, over the CBS network, on Nov. 6. The music periods again bring Dorothy Gordon, soprano, to the microphone with her songs for the primary grades, which will be alternated with music for intermediates.

Cyr de Brant Songs on WOR

On the broadcast of the Bamberger Little Symphony, Philip James, conductor, over station WOR on Oct. 28, a group of new songs with orchestra by Cyr de Brant of New York were sung by Helen Marshall, soprano, and proved to be of admirable quality. Mr. James led his orchestra in Brahms's Tragic Overture and the Brandenburg Concerto with solo parts for flute, violin and piano.

Aldo Ricci who directs the "Phantom Strings" over the NBC networks gave his first recital at the age of four years.

Another Announcer Caught

One of MUSICAL AMERICA's subscribers wants to know why we can't have intelligent radio announcers—a question which has been asked many times before. James A. Donnell of Greensburg, Ind., calls our attention to a program of the Navy Band on Oct. 16, when the announcer said: "The band will now play The Last Rose of Summer which Balfe has so beautifully introduced into his opera, The Bohemian Girl."

And complains further that no apology was made for the blunder.

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Concerts More Numerous as Season Advances

Large Increase in Events Over Corresponding Period Last Year—Thomas and Tibbett Uphold Baritone Standards—Lhevinne Wins Favor in Chopin Program—Kreisler Makes Re-appearance for Season—Gabilowitsch Plays Chopin and Schumann

WITH notable increase in the number of events over that of last season, New York's concert rooms have been fully occupied during the past fortnight. Margaret Olsen was received with acclaim in an excellent program. Uday Shan-Kar made three appearances to crowded houses. The Pro Arte and Curtis string quartets gave interesting programs and several lists of unusual ensemble music were presented by other organizations. Helen Teschner Tas returned to the local platform in a well selected list of violin works. Serge Lifar was greeted in his first American appearance.

Margaret Olsen Makes Effective Debut

Margaret Olsen, a soprano of unusually attractive endowment, was heard in a program of unique interest in the Barbizon Plaza on the evening of Oct. 23, with Edwin McArthur at the piano.

Miss Olsen, making her first appearance here, proved an artist of decided charm. The voice itself is one of good quality and well produced. Added to this, fine songs by Scandinavian composers, presented in an authentic manner, made the recital particularly attractive. The artist began with Handel's O, Had I Jubel's Lyre, artistically given. Two Bach works came next. One of the best things on the program was Grieg's Tak for dit Rad, and two songs by Backer-Grondahl had much charm. A well-chosen group in English included works by Watts, Shaw, A. Walter Kramer, Searle and Bergh. There was a large audience which was well-disposed. D.

Aleksandr Helmann Gives First Recital

Aleksandr Helmann, pianist, Town Hall, Oct. 23, evening:

Prelude and Fugue, in F Minor.....Bach
Toccata and Fugue, in D Minor.....Bach
(Transcribed by Mr. Helmann)
Capriccio.....Scarlatti-Tausig
Rhapsody, in G Minor.....Brahms
Sonata, in B Minor.....Chopin
Jeux d'Eau.....Ravel
La Campanella.....Paganini-Liszt
(Rearranged by Mr. Helmann)



Josef Lhevinne Was Heard by a Large Audience in an All-Chopin List

Mr. Helmann, who gave on this occasion the first of three recitals, has been heard in New York before and the same qualities which impressed in the past were again present. Fleet fingers made possible a clear exposition of the Bach as well as a dainty one of the Scarlatti Capriccio. The dynamic side of some of the works was overstressed, and there was occasionally too much rubato. The player showed, however, excellent equipment and enthusiasm, and aroused his audience to the point of prolonged applause. D.

Lynsson Ensemble Gives Program

Under the auspices of the Poetry and Drama Guild of Roerich Museum, the Lynsson Ensemble gave a program of music and dances in Roerich Hall on the evening of Oct. 24. The members of the ensemble include Kay Linaker, dancer; Mary Allison, pianist, and Roderic Cross, bass. Bertha Kunz Baker, director of the guild, gave an introductory talk on Rhythm in Art and Life. N.

Gladys Avery Makes Excellent Impression

Gladys Avery, a coloratura soprano hitherto unknown to New York, made her debut in the Town Hall on the evening of Oct. 25, with Celius Dougherty at the piano.

Miss Avery, who is the head of the music department at Wellesley College, disclosed a fine voice of long range as well as musicianship and taste. Difficult works such as Zerbinetta's aria from Strauss's Ariadne auf Naxos and Mozart's rondo, Mia Speranza Adorata, were well given. The slow coloratura of Campra's Charmant Papillon was sung with care. There were also songs in German, Italian, French and a group in English by American composers, all intelligently presented. N.

Juan Reyes Greeted in Debut Recital

Juan Reyes, a Chilean pianist who has studied with Emil Sauer, gave his first New York recital in the Town Hall on the evening of Oct. 26, offering a program that had many strong points and a few less strong. Among the major works were the Chromatic Fantasy of Bach arranged by Sauer, the B Minor Sonata of Chopin and the Wagner-Liszt Tannhäuser Overture. There were also pieces by Beethoven, Albeniz, Schumann, de Falla and Sauer.

Mr. Reyes made a good impression and was received with acclaim. His playing of his teacher's arrangement of the great Bach work was well-proportioned. The Chopin was technically secure and, in more than one place, of fine emotional quality. The two Spanish pieces were atmospheric and the Tannhäuser startling.

Greek Byzantine Vocal Ensemble

The Greek Byzantine Vocal Ensemble, Christos Vriomides, director, heard before in New York, gave its first recital of the season in the Town Hall on the evening of Oct. 27.

The program ranged from an ode by

Pindar, the music of which must, conjecturally, be of a much later date, to ultra-modern pieces. A group of Old English madrigals had also one by Ray Green employing the quarter-tone scale which, while interesting, was not of striking beauty. Liturgical works were sung in black gowns and the latter half of the program, con-



—by Beatrice Tobias

Uday Shan-Kar Danced for Three Capacity Houses in Eight Days

sisting of Russian and Greek secular pieces, in Greek costume.

Excellent voices are possessed by the five members of the ensemble, who are D. Criona, Ch. Vriomides, Van Woert, N. Karlash and A. Kourochkin. They sang with amazing unity and fine tone which only occasionally deviated from pitch. The audience was most cordial. D.

Lhevinne Plays a Chopin Program

Josef Lhevinne, pianist, Carnegie Hall, Oct. 28, afternoon. All-Chopin program:

Ballades in G Minor and F
Etudes in F and A Minor, Op. 25
Scherzo in E
Twenty-four Preludes, Op. 28
Fantasia—Impromptu in C Sharp Minor
Mazurka in B, Op. 56, No. 1
Valse in A Flat, Op. 42
Polonaise in A Flat

This was not the first time that Mr. Lhevinne had given an all-Chopin program in New York and on this occasion he again revealed a subtle sympathy with



Margaret Olsen Won Favor in a Program Containing Unusual Songs

many facets of Chopin's genius, to the obvious delight of a very large audience. Mr. Lhevinne's imposing technical equipment has long since become a by-word in the musical world. He can always be relied on to amaze by the sheer ease with which he disposes of the most difficult passages, and the rapidity with which he tossed off the final sections of the two ballades created the usual sensation.

Speed, crystalline clarity and limpid beauty of tone as he combines them make for ideal performances of the Wintry Wind Etude and the B Flat Minor Prelude. The audience insisted on having the latter repeated, as also the Prelude in F, which, taken at a somewhat slower tempo than usual, was given with a special ingratiating charm. A graceful and beautifully proportioned performance of the least-played of the scherzos was a high light of the afternoon, and in depicting the kaleidoscopic series of moods of the book of preludes Mr. Lhevinne achieved many arresting effects. In the polonaise the octaves in the middle part were taken at breath-taking speed, but with overwhelming crescendos at the same time.

In his encores Mr. Lhevinne turned aside from Chopin and played Debussy's Wind on the Plains with realistic atmospheric suggestion, Liszt's Deux Follets and F Minor Etude, introduced in intriguingly improvisational style, and, inevitably, The Blue Danube Waltzes à la Schütz-Evler

(Continued on page 27)

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SAN CARLO OPERA SCORES IN CHICAGO

Chamber Music, Operatic Concert and Recitals Are Artistic Events

CHICAGO, Nov. 5.—The San Carlo Grand Opera Company's season of five weeks in the Auditorium was brought to a close with a gala program on Sunday evening, Oct. 22. Scenes from Aida, Madama Butterfly and Il Barbiere di Siviglia were given, with many of the principal artists contributing to an eventful evening.

It is estimated that more than 100,000 persons attended this "dollar opera" season, which included seventeen operas and forty-four performances. Most of these were conducted by the very able Carlo Peroni, though occasionally his place was taken by Giacomo Spadoni, veteran conductor of the former Chicago Civic Opera Company. During the San Carlo engagement here, Fortune Gallo, impresario of the company, gave employment to some 350 persons. It is hoped he will bring his company again in the spring, according to present plans.

Rudolph Ganz, pianist and composer, and the Amy Neill String Quartet gave the initial concert of the season for the International Society for Contemporary Music in the International House on Oct. 27. Béla Bartók's Second Quartet had its first local performance, and Mr. Ganz joined the ensemble in a spirited reading of Ernest Bloch's Piano Quintet. Debussy's Sonata for violin and piano, played with convincing artistry by Miss Neill and Mr. Ganz, brought the satisfying concert to a conclusion.

Masque of Pandora Presented

Eleanor Everest Freer's opera, The Masque of Pandora, was presented in concert form before a large audience in Kimball Hall on Oct. 24. The score is one of Mrs. Freer's best, abounding in lyric melody of attractive type, and providing grateful opportunities for the singers. The text has been tastefully derived from the work of Henry Wadsworth Longfellow. An excellent performance was given by a cast including Edwin Kemp, Jennings Fawcett, Helene Grossenbacher, Ada Belle

Files, Eva Gordon Horadesky, George Dopp, Leslie Arnold, William Miller and Lucinda Munroe. An orchestra chosen from the Little Symphony of Chicago, under the leadership of Karl Schulte, took part.

Lucinda Munroe disclosed a soprano voice of exceptional quality at her debut recital in Kimball Hall on Oct. 17. Miss Munroe opened her program with Handel's Angels Ever Bright and Fair, followed by Subtle Love with Fancy Viewing, and captivated a large audience with the warmth and feeling with which she colored her tones. A talent for dramatic interpretation was especially noticeable in Ritorna Vincitor from Aida. Harold Van Horne assisted at the piano.

Concert Benefits Hospital

A benefit concert for the Edward Hines Hospital was given in the Studebaker Theatre on Sunday, Oct. 22, by Nina Mariami, soprano, and the Whitney Ensemble. Frederick Schauwecker accompanied.

Ruth Huebner, soprano, assisted by Harold Van Horne at the piano, was heard in recital in Curtiss Hall under the auspices of Jessie B. Hall, on Oct. 26.

MARGIE A. McLEOD

MANY ARTISTS ACTIVE

Vera Bull Hall Arranges Concerts Given in Various Centres

Recent concerts arranged by Concert Management Vera Bull Hall included a joint recital by Ora Witte, soprano, and Phyllis Kraeuter, cellist, at St. Elizabeth's College, Convent Station, N. J.; and appearances in Montclair of Miss Kraeuter, Irene Williams, soprano, and Foster Miller, bass-baritone.

A joint recital was given in Pittsburgh on Nov. 9 by Miss Williams and Miss Kraeuter. Miss Kraeuter will play in Lexington, Ky., on Nov. 12. Miss Williams is to appear in Chicago on Nov. 23, in Gluck's The Deceived Cadi, Karl Krueger conducting.

Earl Weatherford, tenor, was engaged to sing in Montclair on Nov. 5. Mary Hopple, contralto, was soloist with the Troy Vocal Society on Nov. 2 and will give a recital in Lexington, Ky., on Nov. 26.

The Marianne Kneisel String Quartet was engaged to appear on Nov. 9 with Lucia Chagnon in West Warwick, R. I. On Nov. 23 the quartet will play in Zanesville, O.

On Dec. 5 Frances Hall and Rudolph Gruen will give a two-piano recital on the Civic Music Association Series in Corning, N. Y. They will appear on Dec. 7 at Colgate University.

Leslie Hodgson, pianist and teacher, will give a Town Hall recital on Nov. 22.

Clarence Mader Gives Organ Recital in Ann Arbor

ANN ARBOR, Nov. 5.—Clarence Mader appeared as guest organist on Wednesday afternoon, Oct. 11, in the Twilight Recital Series in Hill Auditorium, under the auspices of the University Musical Society.

Alice Mock Tours with Cavallo's Symphonic Band

CHICAGO, Nov. 5.—Alice Mock, soprano, is on tour with Cavallo's Symphonic Band in a program entitled A Concert Moderne. The tour opened on Nov. 2 at the Auditorium in Grand Rapids. M. M.

FIRST MINNEAPOLIS LIST STIRS ENTHUSIASM

Orchestra's Opening Concert Is Great Success Under Baton of Ormandy

MINNEAPOLIS, Nov. 5.—The opening concert of the thirty-first season of the Minneapolis Symphony on Oct. 29, in the Northrop Memorial Auditorium of



Eugene Ormandy, Again Conducting the
Minneapolis Symphony

the University of Minnesota, was a rousing success. This was due to effective co-operation on the part of four equally energetic and enthusiastic factors: the conductor, Eugene Ormandy; the soloist, John Charles Thomas; the orchestra, and the audience.

Debussy's L'Isle Joyeuse, in an orchestral garb provided by Molinari, was a novelty. Mr. Ormandy's orchestration of Bach's Toccata and Fugue in D Minor, heard in these concerts for the first time, made a deep impression through its faithful adherence to the spirit of the original. The symphony

was Schumann's Fourth, in which Mr. Ormandy achieved lovely nuances of light and shade; and his reading of Strauss's Till Eulenspiegel was masterly. Enesco's First Roumanian Rhapsody received a finished performance. All in all, the orchestra excelled its performance of last year.

The noble quality of Mr. Thomas's voice and the beauty of his legato were well exemplified in Handel's Dank sei dir Herr, and in E Dove d'Aggiri by Cesti, as well as in O du Mein Holder Abendstern from Tannhäuser. Strauss's Zueignung and Eri Tu from Un Ballo in Maschera had musicianly treatment. Encores were Di Provenza il Mar from La Traviata and the Prologue to Pagliacci. DR. VICTOR NILSSON

Lawrence Tibbett Introduces New Song by Mortimer Browning

Lawrence Tibbett, who sang Mortimer Browning's Little Old Foolish Old Man last season, is introducing a new song by him this year, entitled The Spite Fence. Another new composition by this composer is his Marine Cavalier, for male chorus and orchestra, to be performed this season by the Municipal Negro Chorus of Baltimore. Mr. Browning, musical director of the Children's Theatre of Greenwich House, is now preparing scores for the theatre's performances. He has recently been appointed accompanist for the Brooklyn Edison Glee Club.

Doctor's Symphony of Akron Begins Eighth Season

AKRON, OHIO, Nov. 5.—The Doctor's Symphony of Akron began rehearsals for its eighth season recently. As in former years, membership is limited to the medical and dental professions. Dr. A. S. McCormick continues as conductor, and Dr. D. H. Henninger is concertmaster this season. Six concerts will be given in and around Akron, and a visit made to Canton.

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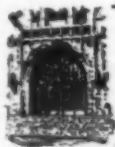
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New American and German Oratorios Sharply Contrasted

Evangeline Lehman's Oratorio an Attractive New Work

In her *Sainte Thérèse of the Child Jesus* (Philadelphia: Theodore Presser Co.) the American composer, Evangeline Lehman, has written an oratorio in three parts for solo voices, chorus of mixed voices, organ and orchestra, that does her great credit. She has not been afraid to be simple, a safe policy for a young composer, and in the case of Miss Lehman it has proved its value.

There is a feeling of great beauty in this music, of sincerity, of the desire to express the emotions called up by the story naturally and unaffectedly. In the writing for the chorus the composer shows much skill and her solo voices are effectively handled. The text is also from her pen, with a French translation by Maurice Dumesnil, made, doubtless, for the several performances in France which the work has had recently.

Miss Lehman may feel proud of introducing herself to us, as well as to many others of her countrymen, with this work. It is dedicated to Mrs. E. J. Ottaway, of the National Federation of Music Clubs.

Reutter's New Oratorio, *Der Grosse Kalender*, Issued in Germany

Der Grosse Kalender (Mainz: B. Schotts Sohne) is the title of a new oratorio by Hermann Reutter, Op. 43, for soprano and baritone solo, mixed voices, children's voices, orchestra and organ. The piano-vocal score covers some 137 pages; it is, indeed, a sizable work. It had its premiere last summer at the annual festival of the Allgemeine Deutscher Musikverein at Dortmund, where it was received with great favor, reviewers dubbing it "the oratorio of the Third Reich." Such a classification will unquestionably aid its being performed much in Germany; by the same token it indicates that it is a work entirely unsuited for performance elsewhere.

There are admirable musical moments in it, but on the whole it seems to us (and we were among the first to praise Herr Reutter's music when first it came to us for review a number of years ago) far below his best. The text is an excellent one, prepared by Ludwig Andersen.

Arrangements of Russian Songs in New Witmark Issues

From the Library of the Russian Symphonic Choir is the name of a new series of part songs from Witmark Educational Publications, New York. The songs are arranged by Basile Kibalchich, the choir's conductor. The attractively designed title page spurs one to open the cover, wherein one meets with such fine works as Arkhangelsky's *Incline Thine Ear, O Lord*, and *Out of the Depths*, the charming Russian folk song, *Forest Flowers*, Dargomizsky's *Vanka 'n' Tanka*, Bortniansky's *Rejoice and Merry Be!*, a stirring Easter hymn. There are prefatory notes of value, about the compositions and their composers. The English versions have been made by Max T. Krone and Alexander Basy, some together, some individually.

Other new part songs for unaccompanied mixed voices from the same publisher are the Russian folk song, *Nina*, arranged by E. Gnotov and Mr. Krone and Mr. Krone's arrangement of Panchenko's *Cherubim Song*, both with Krone English versions. Also an exquisite *Shepherds' Song* by

Melville Smith for the same choral medium with oboe, a very lovely piece of writing along individual lines. The same composer has to his credit a Christmas carol, *Lully, Lullay* for four part unaccompanied women's voices of sterling quality and per-



Studio Lorette, Paris
Evangeline Lehman, Whose New Oratorio Is a Work of Great Charm

sonal tang. His writing makes us wish to see more from his pen.

In popular vein is an anthem by Geoffrey O'Hara entitled *O Little Hills of Nazareth*, a smooth and melodious piece, very simple to sing.

Fine Songs in Boosey List

The fall issues of Boosey & Company, Inc., New York (London: Boosey & Hawkes, Ltd.), are excellent, leading with Michael Head's *You Shall Not Go A-Maying*, as graceful a song both in melody and harmony as he has ever done, recalling the young Quilter in the flush of his flowing inspiration. Three keys are issued. Herbert Hughes has an Old Irish arrangement, *How Deep In Love Am I*, published for high and low voice. A new Howard Fisher song, sung by John McCormack, is *Vespers*, to words by Maria Rocca. The straight ballads include Cass Freeborn's *Day-Dreams*, Gustav Klemm's *I Thought of You*, Wilfred Sanderson's *Laughing Cavalier* and *Remembering You*, and Alison Travers's *Maiden*, *Such a Magic Lies*.

Alec Rowley's *Paradise Street* is attractive, as is Alma Goatley's *The Cherry Tree Doth Bloom*. A sea song for baritone or bass is H. Procter-Gregg's *Limehouse Reach*, very individually turned harmonically for this type of song. A.

Briefer Mention

Songs

It is May! By Enrico Baraja. Charmingly melodious, with a nice arpeggio accompaniment. High voice. (Witmark.) *Don't You Wish You Knew?* By Julius Mattfeld. Encore song, clever verses. High voice. (Alpha.) *Eternal Israel*. By

George Perlman. The composer has also written the words of this song for high voice, conceived somewhat in the manner of the familiar *Eili Eili*. Proceeds from its sale are given to the Hebrew University in Palestine. (Bloch.) *Ce Soir*. By Francois-Joseph Brassard. A pleasant bit of melody for high voice, to a poem by Emile Coderre. (Montreal: Ed. Archambault.)

For the Piano

Preludio from the Sonata in E for Solo Violin. By J. S. Bach. Scherzo. From *A Midsummer Night's Dream*. By Mendelssohn. Transcribed by Sergei Rachmaninoff. Very fine examples of the art of the great Russian pianist-composer. Mr. Rachmaninoff has, however, allowed himself too great liberty, we feel, in altering the opening of the Mendelssohn Scherzo from a staccato phrase in flutes and clarinets to a thoroughly legato phrase in his transcription. Staccato is good on the piano, too, as nobody can deny. (Carl Fischer.) *Pay-sage* (Landscape). By Granville English. A pleasant enough salon piece, well written for the instrument, though musically rather naive. (Chester.)

Improvisations on an Original Theme. By Fred Feibel. A cleverly written example of the kind of composition which has its origin, as well as its several points of departure, in Gershwin's *Rhapsody in Blue*. There is a theme with nine improvisations, ranging from a spiritual to a fox trot, with which the piece closes. Difficult to play. Specially meant for those who like what they call "modern" music, modern, that is, in the sense of the harmonies used by arrangers for jazz orchestras! (Clarence Williams.)

For Male Voices with Piano Accompaniment

David Jazz. By Joseph F. Wagner. An attractive and skillfully made setting of a text by Edwin Meade Robinson, for chorus of male voices and piano. Additional instrumental support, clarinet, E Flat alto saxophone, trumpet, trombone and drums, may be had of the publisher. The piece is subtitled a "jazz epic" and lives up to its title. Mr. Wagner's music is very jazzy, closing with a slow blues. It is dedicated to Thompson Stone and the Apollo Club of Boston. (Riker, Brown & Wellington.)

For the Violin with Piano Accompaniment

Autumn Skies. By Heinrich Gebhard. This is a poem for these two instruments, containing much that is admirable. The violin part is of concert proportions. Dedicated to Harrison Keller. *Remembrance Serenade*. By Edward G. Simon. A conventional bit in Spanish serenade style, melodious, even "catchy." Dedicated to Paul Musikonsky, whose photograph appears on the cover. (Carl Fischer.)

New Music Received

Part Songs

Sacred

For Unaccompanied Mixed Voices

O Taste and See (Bortniansky), *Pange Lingua* (Aichinger) *Credo quod Redemptor* (Canniciari), *Wie schön leuchtet der Morgenstern* (Nicolai-Bach). St. Dunstan Edition, Edited and Arranged by Canon Walter Williams. *With Joy We March Onward to Zion*. By J. S. Bach. From *Cantata*, No. 182. Edited by H. Clough-Leigher.

Eight Part

Crucifixus. By Antonio Lotti. Edited, and the accompaniment arranged, by H. Clough-Leigher.

Four Part

O Bone Jesu. By Palestrina. Ed. by H. Clough-Leigher.

For Unaccompanied Male Voices

Me Ye Have Bereaved. By Cristobal Morales. Arr. by A. T. D.

For Male Voices with Piano Accompaniment

The Monks' March. Oh, Why Camest Thou Before Me? *Men of Harlech*. Three Welsh Folk Songs. Arr. by A. T. D. (The second song is unaccompanied.) All from E. C. Schirmer.

RECENT DISCS

CORELLI. *Gigue*, *Badinerie*. E. F. Arbós with the Madrid Symphony. MOZART. *Overture to The Marriage of Figaro*. Bruno Walter with unnamed symphony orchestra. Corelli's two charming pieces are delightfully played and the latest version of the *Figaro Overture* is also excellent. One disc. (Columbia.)

D'INDY. *Istar Variations Symphoniques*. Piero Coppola and the Paris Conservatoire Orchestra. GRAINGER. *Molly on the Shore*. Fabien Sevitzky and the Philadelphia Chamber String Simphonietta. The *Istar* is a fine, sonorous recording and Grainger's arrangement of the typical Irish tune a lively and satisfactory one. Two discs. (Victor.)

CARPENTER. *When I Bring You Colored Toys*, *Light My Light*. Two Tagore poems beautifully sung by Rose Bampton, contralto, with piano accompaniment by Wilfred Pelletier. Fine singing and clear recording. One disc. (Victor.)

MILHAUD. *Adieu*. SATIE. *Gnossienne*. George Copeland, pianist, gives well-proportioned performance of both works. The tone reproduction is good. One ten-inch disc. (Victor.)

BRAHMS. *Symphony No. 4*, in E Minor. Leopold Stokowski and the Philadelphia Orchestra. This set completes the Brahms symphonies under Mr. Stokowski's baton. It is splendid. Mr. Stokowski, who is one of the best recorders, if not the very best, has outdone himself with the monumental sonorities of the great work. The beginning of the slow movement, with the passage for two horns is particularly effective. Five discs. (Victor Musical Masterpieces No. 185.) H.

West Virginia School Orchestra and Chorus Greeted in Wheeling

WHEELING, W. VA., Nov. 5.—The West Virginia State High School Orchestra and Chorus were each heard in concerts given before the West Virginia State Education Association, which met here from Oct. 24 to 27 under the general chairmanship of J. Henry Francis. The local chairman was F. Oliver Edwards. The orchestra concert, conducted by Dr. Joseph E. Maddy with the exception of Charles J. Roberts's march, *Pomp and Chivalry*, which was led by Mr. Edwards, contained Hadley's overture, *The Enchanted Castle*; the second movement from this composer's *Third Symphony*, and the *Ozarka Suite* by Carl Busch. The chorus, under the baton of Marie D. Boette, sang works by Bach, Franck, Spohr, Burleigh, Brown, Groaton-Cole and other composers. Katharine A. Moore accompanied.

Russian Symphonic Choir Heard in Ottumwa, Ia.

OTTUMWA, IA., Nov. 5.—The Russian Symphonic Choir, under the baton of Basile E. Kibalchich, appeared on Oct. 30 in the High School Auditorium as the first attraction of the Civic Concert Series. A large audience listened with intense interest to a finely presented program of religious, classical and folk music. H. W. C.

Sidney Sukoenig Plays with Radio City Symphony

Sidney Sukoenig, pianist, was soloist with the Radio City Symphony under Erno Rapee on Oct. 15, over a nationwide NBC network, playing the *Saint-Saëns Fantasy, Africa*.

John Corigliano Plays Jazz Concerto

John Corigliano, violinist, gave the first performance over the Columbia network of the *Jazz Concerto* by Guskoff-Machan in André Kostelanetz's hour on Oct. 26.

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The Manhattan Concert Fortnight

(Continued from page 24)

with all the familiar deftness, grace and fluency in pianissimo octaves. C.

Pro Arte Quartet Applauded

Pro Arte Quartet: Alphonse Onnou, Laurent Halleux, Germain Prevost and Robert Maas. Town Hall, Oct. 29, afternoon:

Quartet in C Minor, Op. 51, No. 1...Brahms
Quartet, Op. 7, No. 1...Bartók
Quartet in C Sharp Minor, Op. 131...Beethoven

This taxing—and lengthy—program was handled with complete mastery by the players, who gave ample evidence of their rapport in performances of balanced smoothness and excellent ensemble. The Brahms had that introspective quality which is so necessary, although there was a little too much refinement, especially in the Scherzo. The care and devotion lavished on the Bartók served to show the quality of the players better than the quality of the work, which has worn somewhat badly.

The Beethoven, for the most part, was splendidly played, although the same suppression that was noticeable in the Brahms detracted a little both from the magnificent climaxes of certain sections and the profound beauty of the slow movement.

The audience seemed grateful for a long afternoon of chamber music, and gave the Belgian visitors generous applause. F.

Helen Teschner Tas Appears in Violin Recital

Helen Teschner Tas, violinist. Celius Dougherty, accompanist. Town Hall, Oct. 29, evening:

Sonata in G Minor.....Tartini
Sonata in B Minor.....Respighi
Partita in D Minor (For Violin Alone) Bach
La Fontaine d'Arethuse.....Szymanowsky
Caprice, No. 20.....Paganini-Szymanowsky
Two Melodies: Lenta, ma non troppo;
Allegretto, Legerre e Scherzando. Prokofiev
Chant d'Espagne.....Samazeuilh
Dance Espagnole.....De Falla-Kreisler

The large audience had good reason for applauding Miss Tas with the thoughtful enthusiasm which indicates intelligent enjoyment and appreciation. In her playing were embodied high ideals, a firm grasp of material, a deep sense of the meaning of music and a communicative gift of expression. Technical security was never obtrusive, but through the medium of her executive competence, Miss Tas conveyed her messages with unflinching directness.

These messages were appropriately colored by the work immediately in her hands. They varied in their effect according to the preference of the listener, but never was one left in doubt as to their authenticity. Miss Tas always emphasizes the music, as music.

Mr. Dougherty's part in the Respighi



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was handled in a manner worthy of the recitalist and of the work itself. His accompaniments, too, were invariably good. B.

Shan-Kar Dance Recital

Making their third and last New York appearance before leaving for an extended tour, Uday Shan-Kar and his troupe of dancers were applauded by a large audience in Carnegie Hall on the evening of Oct. 29.

The program was of high interest and both the picturesque and the ethnological aspects of the dances were unique. Shan-Kar's Indra was especially fine and a sword dance was also much appreciated. The company was compelled to refuse encores on account of making an early departure the same evening. D.

Johann Singer, Pianist

Johann Singer, pianist, gave a recital in the Barbizon Plaza on the evening of Oct. 29, presenting a program of eleven Chopin compositions, Beethoven's Sonata, Op. 27, No. 2, and shorter pieces by Scarlatti, Sgambati, Mendelssohn and Bach and more modern composers.

Mr. Singer played with sincerity and appeared more or less to take his technique for granted. The Chopin cluster was given with fluency and Liszt's Sixth Hungarian Rhapsody with depth and sonority. A Mendelssohn Scherzo was especially well received. The audience was a large one and was cordial in its approval. N.

Frank Bishop Heard in Town Hall

Frank Bishop, pianist. Town Hall, Oct. 30, evening:

Larghetto and Allegro, from Concerto.....Vivaldi-Bach
Prelude Chorale and Fugue.....Frankel
Sonata in F (Köchel 332).....Mozart
Sonata, No. 4.....Scriabin
Nocturne in E; Ballade in F Minor; Polonaise in A Flat.....Chopin

Mr. Bishop again appeared as a pianist of many excellent qualities, among the more notable of them being a solid rhythmic sense and a highly developed finger fluency. These and his pronounced feeling for line served him in good stead in the Vivaldi-Bach work, and the fact that the widely divergent Mozart and Scriabin sonatas were particularly well played attested to the breadth of his sympathies. Mr. Bishop's performance of the Mozart was characterized by a nicely adjusted scale of dynamics, sensitive understanding of nuance and tonal charm. In the Scriabin sonata the structural basis and melodic content were set forth with unusual clarity.

The polonaise, played in spirited, brilliant and clean-cut fashion, brought the program to a climactic close. Here, as elsewhere, greater warmth and richness of tone in forte passages would have enabled the artist to realize his musical intentions more completely and complemented his



Ossip Gabrilowitsch Made His Seasonal Re-appearance in a Schumann-Chopin Program

noteworthy command of tonal beauty in softer work more effectively. A large and manifestly well-pleased audience recalled him many times. C.

Irish Musical Gathering

An Irish Musical Gathering, consisting of traditional folk music and dancing, was heard at the New School for Social Research on the evening of Oct. 30. The program was given by Eileen Curran, bardic chanter; Walter Herron, fife-player and singer; the Innisfail Pipers' Band, Thomas McLaughlin, Uilleann piper, John A. Leahy, fiddler, and the Barron Irish Dancers, consisting of Beatrice and Norah Barron, Margaret McMahon and Marjie O'Connor.

The program included numerous unfamiliar musical numbers, which, together with the dances, made the evening a very enjoyable one. N.

Jessie Peters and Ralph Zirkle Play Two-piano Music

A program of two-piano music, unusual in that it was entirely of pieces written for the combination and contained no "arrangements," was given by Jessie Peters and Ralph Zirkle in the Town Hall on the evening of Oct. 31.

The two players, making their first New York appearance, delivered their music with unity and with more than usual expression. A charming Sonata in G built by Boghen on Paquini's figured bass for two harpsichords, opened the program. Mozart's C Minor Fugue and Saint-Saëns's Variations on a Theme by Beethoven were well given but were not of great inherent interest. Liszt's Concerto Pathétique had full justice done it; and the final cluster, consisting of Charles's Haubiel's Minuet from the Suite Passecaille and his Capriccio Diabolico, and Arnold Bax's Moy Mell was particularly attractive. L.

Evelyn Levittan Heard

Evelyn Levittan, pianist, was heard at the Waldorf Astoria on the evening of Oct. 31, playing a varied program to the satisfaction of her audience. Groups by Brahms and Chopin and one by Turina, Scriabin, Debussy and Liszt were given with good technique and solid musicianship. D.

Works of Latin-Americans Heard

A concert of music by Latin-American composers was heard at the New School for Social Research on the evening of Nov. 1. The participating artists included Mrs. Alexander Lipsky, violinist; Judith Litante, soprano; Walter Charak, cellist; and Harry Cumpson, Mabel Schneider and Alexander Lipsky, pianists.

The most interesting works were two groups of songs sung by Miss Litante. Of the first group the unfamiliar El Surtidor of P. Humberto Allende, the Mulatta of Amadeo Roldán and the Mari-Sabel of Alejandro Caturla possessed great verve and charm. Two songs by Carlos Pedrell and a Tónada by Montserrat Campmany were pleasing if somewhat less original in conception. The second brace consisted of

(Continued on page 29)



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RICHMOND RALLIES TO KEEP ORCHESTRA

Symphony Season Is Assured As Financial Difficulties Are Overcome

RICHMOND, VA., Nov. 5.—Plans for the Richmond Symphony's second season have held the interest of many and varying groups of people for the last several months. There have been moments of great discouragement, when the needed financial backing seemed about as tangible as a dream; but through the efforts of a few tireless optimists we passed through a period of dramatic suspense to the final stage of the orchestra's realization. Perhaps the many obstacles which arose account, in part, for the general eagerness with which the first concert is anticipated.

Because of numerous requests, Wheeler Beckett, the orchestra's popular conductor, has consented to go over the programs and to discuss the compositions to be played in the week before each concert. These informal musical evenings are open to the public free of charge, and are a marked contribution to the educational aspect of music in the city.

First Meeting Is Festive

The first meeting was held on Nov. 1 in the Hotel John Marshall Roof Garden. It was a crowded and festive occasion in the atmosphere of a Munich *biertgarten*. The *Gesangverein* of Virginia was telephoned to on the spur of the moment, and arrived to add to the gaiety of the evening. Foaming steins were raised to them, to Mr. Beckett and the members of the orchestra.

Zinovy Kogan succeeds the late Anton Witke as concertmaster, with Frank Kneisel as his assistant. Elsa Alsen will be the guest artist at the opening concert, and Harold Bauer is scheduled to play Schumann's Piano Concerto at the second.

New Orchestra Makes Debut

The week of Oct. 22 marked the definite opening of the musical season. The Richmond Civic Orchestra, a group of forty-five local musicians under the direction of Elizabeth Franklin



Wheeler Beckett Conducts the Richmond Symphony, Which Is Entering Its Second Season

Woodson, gave the first concert at the Mosque Auditorium. This was the organization's initial public appearance, and there was a current sense of appreciation of the fine work the players are doing. The program was interesting and well planned, although Beethoven's Fifth Symphony proved to be too ambitious an undertaking.

The following Tuesday, Oct. 24, Michaux Moody presented the Vienna Sängerknaben for the opening concert of his artist series. Their performance was received with great applause.

MATE B. BRANCH

Cincinnati Symphony Applauded in Toledo Concert

TOLEDO, Nov. 5.—The second concert of the winter series in the Peristyle of the Toledo Museum of Art was given on Oct. 31 by the Cincinnati Symphony under the baton of Eugene Goossens, who was the recipient of an ovation. Works received with particular enthusiasm were Sibelius's *En Saga*, Debussy's *Nuages et Fêtes*, and the Overture to *Tannhäuser*. Also on the program were Beethoven's Third Leonore Overture and the Symphony in G Minor by Mozart.

H. M. C.

KANSAS CITY GAINS NEW MUSICAL ZEST

City Is Enthusiastic Over Plan For Orchestra—Fine Recitals Given

KANSAS CITY, Mo., Nov. 5.—Plans for the Kansas City Philharmonic season are being laid with a thoroughness that bespeaks permanence. Karl Krueger, conductor, feels that Kansas City has shown courage and imagination in launching the orchestra at this time; and the city is enthusiastic over the timeliness of the move. In taking care of unemployed musicians and cheering people into activity, the orchestra is carrying out the spirit of the N. R. A. Rehearsals for the first concert are going forward, that event being scheduled for Nov. 28 in Convention Hall.

Meantime, activities for the season were launched by Lucile and Carroll Cole, who presented the first of a series of five Morning Musicales, Oct. 18, in the Hotel Muehlebach ballroom, with the assistance of Mrs. T. J. Strickler, coloratura soprano, Catherine Welle-meyer, 'cellist and Brown Schoenheit, flutist. The Coles have not been heard to better advantage than in the Pierné Sonata, Op. 36; and they gave an interesting account, with Miss Welle-meyer, of Saint-Saëns's Second Trio. Mrs. Strickler used music by Mozart and Proch, having the assistance of Mr. Schoenheit in a work by the latter composer. A large audience enjoyed the program.

"Gay 'Nineties" Program Is Liked

The thirteenth season of the Mu Phi Epsilon Morning Musicales Series began at the Hotel President on Oct. 27 with a "Gay 'Nineties" program. The spirit of that time was faithfully captured in effectively contrasted numbers by the following members and guest artists: Mary Craig, Joseph Meyer, Pearl Roemer Kelly, Mrs. William C. Lucas, Elise Pyatte, Gayle Giles, Mrs. Marvin Gates, Rose Ann Carr, Mary Dawson and Nancy Crawford, Mae Hess, Colin Ferrett, Orville Race, Gene Hemmele, Roy Breshers and Thomas O'Hearn. Stanley Deacon and Jane Broberg directed the program.

That Powell Weaver, organist, is heard too seldom was conclusively proved by the capacity audience that crowded the auditorium of St. Mary's Church to hear the Diamond Jubilee program played by the organist-composer on Oct. 29. Sensitive interpretative gifts and thorough technical equipment enhanced a program well chosen for the occasion.

On its first assembly program of the season, the Kansas City Musical Club, Mrs. Albert Colt, president, presented Mrs. Ralph Street, Mrs. Robert D. Garver, Mrs. Lawrence Kahn, Phil Warner, Harold Dolgenow, Mrs. Howard Austin, Pearl Roemer Kelly and Mrs. Nina Barker Lange in a concert of German music. Mrs. Cary Barney is chairman of the program committee.

Music Teachers Hold Reception

The annual reception of the Kansas City Music Teachers' Association was held on Oct. 16 at the Hotel Kansas Citian. Wort Morse, retiring president, introduced the recently elected president, Richard Canterbury, who in the course of his address pledged support of standard musical projects in the city. Gladys McCoy Taylor, Joseph Meyers,

Edna Forsythe, Pearl Roemer Kelly, Mrs. Frederic Shaw, Phillip Stevens and the Dorothy Perkins Dancers presented a miscellaneous program.

The first of a series of programs was given at Epperson Hall on Oct. 30 by the Kansas City Ensemble. The personnel of this organization includes Myron Johnson, Neil McGinness, Lawrence Long and Phillip Stevens. The Dohnanyi Piano Quintet and Glazounoff's Quatuor Slave were contributions of the ensemble. Margaret Bovard, soprano, recently of New York, was assisting artist.

The annual fall concert of the Kansas City Guild of Music and Allied Arts was held recently in Edison Hall. Walter Ehrnman and Edna Forsythe directed a chorus and quartet. A piano quartet was directed by Markwood Holmes, who also led a violin quartet. A flute quartet was under the direction of Brown Schoenheit. A four-act play was presented by Lenore Anthony.

Bach, Franck, Brahms and Mozart were composers whose music Gertrude Bihr used at her recital in Epperson Hall recently. Charles Maehl assisted. Miss Bihr has returned to the Juilliard School of Music in New York, where she will continue her work with Josef Lhevinne, having been awarded another scholarship.

BLANCHE LEDERMAN

Rubinstein Club Inaugurates Forty-seventh Season

The Rubinstein Club, Mrs. William Rogers Chapman, president, will inaugurate its forty-seventh season with a luncheon, followed by a musicale in the ballroom of the Waldorf Astoria on Nov. 14. The artists to be heard include Rosemarie Brancato, coloratura soprano; John Dunbar, tenor, and Garfield Swift, baritone. Estelle Lieblich is chairman of afternoon musicales. The first choral rehearsal was held on Oct. 25.

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Serge Lifar Makes American Debut

HERALDED by a lustrous European reputation, Serge Lifar and his Russian Ballets made their American debut at the Forrest Theatre on the evening of Nov. 5. The last protégé of Diaghileff was greeted by a large and brilliant audience, which applauded him at every possible juncture and made the evening a festive one.

Famed particularly for his leaps, Lifar is a dancer in the style of Nijinsky, Mordkin and Fokine. The four ballets which made up his program presented ample opportunity for display of this characteristic, and his well developed technique.

After the death of Diaghileff, Lifar was appointed ballet master of the Paris Opéra. In this present company he is endeavoring to carry on the spirit of the old Russian ballets. Only one of the ballets bore his own choreography; the others had been made known in the past, and were in some cases adapted by Mr. Lifar for his own purposes.

Beethoven and Stolen Fire

Beethoven's Prometheus, which opened the bill, was Mr. Lifar's work. It depicts the story of the favored mortal who has stolen the sacred fire to bring alive two statues he has created. Because he cannot give them souls, he asks Apollo's intervention, but is told that suffering and death are the price of a soul. He vanquishes death and her warriors, Apollo relents, and the man and woman statues awake to love and are blessed by the god.

In this ballet, admirably executed, Mr. Lifar had the assistance of Roman Jasinsky and Olga Adabache as the Man and Woman, Lycette Darsonval as Death, and S. Kochanowsky as Apollo.

Beethoven's music, written as a pot-boiler ballet and seldom heard today, presented as interesting a study as the stage proceedings. It contains the theme, in the closing dance, that Beethoven used again several times, notably in the last movement of the Eroica Symphony. Departing from his usual symphonic custom, Beethoven used a harp in Prometheus.

Two ballets were in the next bracket, the famous Spectre of the Rose, which was perhaps the most enjoyable portion of the evening, and the equally famous L'Après-midi d'un Faune. Lifar's interpretation of the latter is based on Nijinsky's, and does not depart very far from it. Lifar's faun is wistful,



Piaz, Paris

Serge Lifar, as the Spectre of the Rose, One of the Ballets Which He Presented in His First American Appearance

arrogant and indifferent in one. His miming was excellent, and the audience responded with an ovation. Miss Adabache was the Girl in the Spectre of the Rose, and Miss Darsonval the Faun's Nymph.

The Fable of The Cat

The last ballet, to music by Henri Sauguet and choreography by Balanchin, was called The Cat, and brought to the stage the amusing fable of the young man who fell in love with a cat. Aphrodite accedes to his plea to turn the cat into a lady (Miss Adabache), and all is well until the lover, in a fit of jealous doubt, tests his lady with a mouse, whereat she pursues—not him but the mouse. This episode had a modernistic background, and the assistance of a group of young men, whose antics, clever in design and acrobatics as they were, did not shed much light on the story. The orchestra, which accompanied all of these works, was conducted by Alexander Labinsky.

Lifar and his troupe should be popular here. They give us nothing particularly new, but they try to carry on a very glamorous tradition. F.

New York Concerts

(Continued from page 27)

songs by Hector Villa-Lobos, most of which had been heard here previously, and all of which were distinguished by that composer's usual striking and naïve style. They were performed by Miss Litante with sympathy and evident musicianship. Miss Schneider proved an excellent accompanist. Carlos Chavez's Sonatina for violin and piano was adequately performed by Mr. and Mrs. Lipsky. The same composer's Sonatina for piano was given a workmanlike presentation by Mr. Cumpson. Neither of these works possesses that spontaneous folk character which we have learned to expect from the pens of our Latin-American neighbors. Both were repeated later in the evening that the audience might become better acquainted with them, a rather superfluous procedure, particularly in the case of the violin and piano work which has been heard here frequently before.

Two Short Pieces for piano and two Cuban Dances for the same instrument were played with becoming energy by Mr. Lipsky. Villa-Lobos's Third Trio for violin, cello and piano, performed by Mr. and Mrs. Lipsky and Mr. Charak, closed the program. The trio proved to be a surprisingly academic work in strict sonata form, showing little originality and much imita-

tion of the methods of Fauré. An enthusiastic audience attended. S.

Tibbett Opens Town Hall Endowment Series

Lawrence Tibbett, baritone. Stewart Wille, accompanist. Town Hall, Nov. 2, evening:

Hear Me, Ye Winds and Waves....Handel
Has Sorrow Thy Young Days Shaded?
Arr. by Vincent O'Brien
Good Ale.....Warlock
No Longer to Entreat You; Love Song,
Brahms
The Omnipotence.....Schubert
Jesu, Joy of Man's Desiring.....Bach-Hess
Organ Prelude in G Minor.....Bach-Siloti
Mr. Wille
Excerpt from The Emperor Jones.....Gruenberg
The White Peacock.....Griffes
Malaguena.....Lecuona
Mr. Wille
Moan.....Edward Harris
The Hand Organ Man.....Jacques Wolfe
When I Am Dead, My Dearest,
Edward Harris
Sunday Every Day.....Jacques Wolfe
Death's Lullaby.....Moussorgsky
The Spite Fence.....Mortimer Browning
Eleanore.....Coleridge-Taylor

Opening the series of star recitals given annually for the endowment fund of the Town Hall, Mr. Tibbett drew a capacity audience and a crowd on the stage, a part of the overflow. He had a rousing reception throughout the evening, during which he did some remarkably artistic singing. The excerpt from The Emperor Jones, one of the most vivid moments of the opera as well as of the program, won an ovation.

In diction, characterization of the content of the songs, the great baritone was superb. He made everything vital and stirred his audience deeply. Great tenderness was evidenced in the Song to the Evening Star from Tannhäuser and Frank La Forge's Retreat, both of which he added as encores. The new Harris, Wolfe and Browning songs were praiseworthy as was an American Lullaby by Gladys Rich, this added as an extra. Finally the crowd got De Glory Road, one of Mr. Tibbett's great delineations. With the exception of the Tannhäuser encore, the entire program was in English.

Mr. Wille played the accompaniments ably and also won favor in his solo pieces. N.

Curtis String Quartet Appears

Curtis String Quartet: Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole. Town Hall, Nov. 3, evening:

Quartet in C, Op. 54 No. 2.....Haydn
Quartet in G, Op. 161.....Schubert
Quartet in A, Op. 41, No. 3.....Schumann

This young group, which has been under the guidance of Dr. Louis Bailly, head of the chamber music department at the Curtis Institute, gave a performance which



Lawrence Tibbett, Who Opened the Town Hall Endowment Series with a Splendid Concert

pointed to the thoroughness and soundness of its training. Dr. Bailly was to have joined in a Brahms quintet, but illness prevented, and the Schumann work was substituted.

The young musicians played with fine tonal balance, and a restraint which at times was decidedly appropriate, but which

(Continued on page 32)

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PROVIDENCE CONCERTS BRING FINE MUSIC

Philadelphia Orchestra Appears for First Time—Groups Are Progressive

PROVIDENCE, Nov. 5.—The first concert in the series sponsored by the Community Concerts Association was given by the Philadelphia Orchestra, Leopold Stokowski conducting, in the new Metropolitan Theatre on the evening of Oct. 26. This was the first local appearance of the orchestra, and the occasion was the first on which the Metropolitan Theatre had been used for a major concert.

There was additional interest in the initial Providence presentation of Werner Josten's Concerto Sacro, No. 1, with the composer at the piano. The program also contained an arrangement of Bach's "little" Organ Fugue in G Minor, the Second Symphony of Brahms and Ravel's Rapsodie Espagnole. At the close of the program Mr. Stokowski added three extras—Debussy's Fêtes, and the chorales Ein Feste Burg and Come Sweet Death. The superb playing of the orchestra, combined with the splendid acoustical properties of the auditorium, gave a degree of satisfaction rarely equaled in this city. Mr. Josten shared in the applause of the capacity audience.

Club Observes Federation Day

The Chaminade Club, of which Mrs. William S. Ide is president, held its

annual Federation Day meeting on Oct. 19. A musical program, which was in charge of Mrs. George Hail, the club's first president, was given by members of the Concord Music Club of Concord, N. H., and was heard in Froebel Hall. Featured artists were Pauline Remick, violinist; Mrs. Leona Snow Thunberg, cellist; Mrs. John B. McLeod, soprano; Grace Brown and Angela Annichavico, pianists. Mendelssohn's Trio in D Minor, and works by Frank Bridge, Debussy, Converse, Beethoven, Chopin, Aubert and other composers were heard.

A concert was given in the Mathewson Street Church on Oct. 25 by the Ministry of Music and the Frank E. Streeter Organ and Piano Ensemble. E. S. Hosmer's cantata, The Man Without a Country, was presented by a chorus led by Bessie Birch Wood. Emily Mann, pianist, and Frank E. Streeter, organist, accompanied. Laura Cave Carritt, soprano, sang solos by Thomas, Coleridge-Taylor, and Mrs. Beach. Ray A. Gardner contributed bass solos by Gaines, Vanderpool, O'Hara, and Sanderson. Organ and piano works were played by Louise Harris, Isabel George, Cora E. Barr, Elizabeth R. Schofield, Esther L. Greene, Ruth E. Paul and Annie M. Rienstra. The Gouldwood Choir was heard in the Tchaikovsky-Bornschein waltz The Battle of the Flowers, and the Mathewson Messengers of Music sang The Vagabonds by Eaton-Fanning.

Spohr Oratorio Presented

The second part of Spohr's The Fall of Babylon was sung by the Oratorio Society under the direction of William De Roin in Elmwood Church on Oct. 22. The largest audience yet to assemble for these concerts attended this performance, which featured the following soloists: Ruth B. Ludgate, soprano; Eva G. McMahon, contralto; William De Roin, tenor, and James King, bass.

The Providence Symphony, conducted by Wassili Leps, has concluded a successful campaign for membership subscriptions. Over 1500 were sold by a committee headed by Mrs. Ada Holding Miller. The president of the Orchestra Association is William Sweet.

ARLAN R. COOLIDGE

Cleveland Institute Artists Appear in Concerts

CLEVELAND, Nov. 5.—Beryl Rubinstein, director of the Cleveland Institute of Music, and Maurice Hewitt, head of the violin department, gave a program of sonatas by Bach, Schumann and Pierné on Oct. 25. Arthur Loesser, head of the department of ensemble, was heard in a piano recital on Oct. 11 and lectured on the Diabelli Variations of Beethoven on Oct. 20.

Gladys Wells, head of the Dalcroze department, conducted a round table discussion on Oct. 27 at the annual meeting of the North Eastern Ohio Teachers' Association.

Denoe Leedy, of the piano faculty, spoke on Franz Schubert, in the Comparative Arts Course, on Nov. 3.

The first adult students recital of the season was given on Oct. 27. Those participating were Elizabeth Gussen, Alice Aldrich, Alice Knorr, Le Roy Collins, Fritz Holcker, Norman Roman, Lillian Greive and Ann O'Bryan.

Orchestra Opens Series at University of Kentucky

LOUISVILLE, KY., Nov. 5.—The series of Sunday Afternoon Musicales at the University of Kentucky opens today

with a program by the University Philharmonic Orchestra. R. D. McIntyre, chairman of the committee in charge, states that the series will be continued by Phyllis Krauter, Mary Hopple, Foster Miller and Earl Wetherford among visiting artists; by various university ensembles, James O. Roberts, baritone, in a debut recital, and Caroline Pike and Mrs. Lewis Bradley in a two-piano program.

SHORT OPERAS ARE FAVORED IN JAPAN

Influence of Movies Is Toward Quick Action—Musical Week Planned

TOKYO, Oct. 20.—La Traviata is to be performed on Nov. 15, 18 and 19 under the conductorship of Koscak Yamada. The New Symphony will take part, and the stage direction is to be in the hands of Kisaku Ito, a brother of Michio Ito, the dancer. Performances are later to be given in Osaka.

Ayame, the one-act opera composed by Mr. Yamada, and Weber's Abu Hassan are to be given under Mr. Yamada's baton next year. Discussing these matters, Mr. Yamada says:

"For many years the Japanese have witnessed performances of classic dramas, in which the character of the acting is of paramount importance. They want operas that are dramatic and that contain plenty of opportunities for acting; and, being influenced by the movies, they like speed on the stage, and are fonder of short, one-act operas than of long ones. It is with regard to this point of view that I plan to produce Ayame and Abu Hassan."

Konrad Liebrecht, violinist; Constantin Schapiro, cellist, and Dr. Rolf Forner, pianist, have formed a trio and will give a series of six chamber music concerts "with a view to bringing before the music-loving residents of both Yokohama and Tokyo the most famous classical and modern compositions." The first concert was to take place on Oct. 18.

With the object of promoting musical culture in Japan and stimulating a national spirit, the Society of Japanese Educational Music and the Board of Education are arranging a Musical Week to be held from Nov. 11 to 17.

EIGO KATO

People's Chorus to Introduce Artists at Special Meetings

Artists will have opportunities to play or sing at a series of special meetings of the People's Chorus of New York, it is stated by the committee. Anita Arno, pianist, appeared at a meeting of members of all the units held on Oct. 31 in the auditorium of the "Y," Central Branch. These meetings are open to the public.

Marc Blitzstein to Give Lecture-recitals

A series of six lecture-recitals entitled This Modern Music will be given at the residence of Adolf Lewisohn by Marc Blitzstein, composer-pianist. The regular series, to begin on Nov. 13, was to be preceded by an invitation lecture on Nov. 6. Mr. Blitzstein is also giving a series at the Brooklyn Academy of Music for the Academy of Arts and Sciences, and one at the Mellon Galleries in Philadelphia.

SEATTLE SYMPHONY PROFFERS NOVELTIES

Season's Opening Under Cameron Is Attended by Capacity Audience

SEATTLE, Nov. 5.—The Seattle Symphony gave its opening concert of the season on Oct. 30 at the Metropolitan Theatre under the baton of Basil Cameron. A capacity audience expressed itself in an enthusiastic manner over the way the players responded to the forceful leadership of Mr. Cameron. His program included two "first times in Seattle," Debussy's tone poem On Hearing the First Cuckoo in Spring and Bak's tone poem Tintagel. Beethoven's Third Leonore Overture and Tchaikovsky's Fifth Symphony were the opening and closing selections. The orchestra has been strengthened by new and young players, particularly in the string section.

Pons and Tibbett Attract

Lawrence Tibbett was presented by Cecilia Schultz on Oct. 6, when over 6000 crowded the Civic Auditorium to hear him. Lily Pons drew a capacity audience to Meany Hall, on Oct. 20, opening the series of concerts sponsored by the Associated Women Students, University of Washington. She was assisted by Glauco Merigglioli, Seattle flutist. Marcel Dupré was presented in an organ recital by the Seattle Chapter of Pro Musica, on Oct. 27, and attracted a large audience.

Music clubs are well under way, either with study programs or rehearsals. On Oct. 9 the Ladies Musical Club, Amy Worth, president, presented three of Seattle's young artists, Alice Corlett, soprano; Mary Eastwood, cellist, and Vesta Muth Richards, pianist. The Auxiliary gave a program on Oct. 7. The Seattle Musical Art Society presented Ruth Durheim in a lecture, Music in Its Primitive Period, on Oct. 18. The Thursday Music Club met under the direction of Mabel Beardsley.

Pupils Appear in Operetta

Magnus Petersen presented his pupils in an operetta, Chonita, on Oct. 10, assisted by an orchestra. Principals were Lois Hartzell, Edith Hightower, Faye Voltz, Ellis West, Robert Dickie, Harold Blackwood, Ernest Goddard and Edward Palmason. Mr. Petersen directed. Paul Pierre McNeely brought out a number of his younger pupils in a piano recital. Harry Krinke inaugurated a series of monthly musicales on Oct. 8.

The National Institute of Music and Arts brought out several hundred young violinists in a class demonstration. Judson Waldo Mather was heard in an organ recital at Plymouth Church, assisted by Margaret Moss Hemion, soprano, and James Harvey, tenor.

DAVID SCHEETZ CRAIG

Harrisburg Symphony Series Has Large Subscription

HARRISBURG, Pa., Nov. 5.—The Harrisburg Symphony, George King Raudenbush, conductor, will give the initial concert of its fourth season Nov. 16 in the Forum of the Pennsylvania State Educational Building. The soloist will be Josef Lhevinne, pianist.

The remaining concerts of the series will occur on Jan. 11, March 1 and April 12. The house for the entire season is virtually sold out by subscription.

S. L.

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BUFFALO ORCHESTRA PERFORMS NOVELTY

Large Audiences Attend—Guests Applauded in Outstanding Concerts

BUFFALO, Nov. 5.—As an example of the fine musical fare John Ingram and his Buffalo Community Orchestra are offering at the Saturday afternoon concerts in the Albright Art Gallery, the program of Oct. 27 may be cited. It comprised a novelty, the Swedish Rhapsodie No. 1, by Andreas Hallén, a Bach aria orchestrated by Reger, Weber's Invitation to the Dance, The Flight of the Bumble Bee by Rimsky-Korsakoff and Sibelius's Finlandia. The orchestra plays exceedingly well, the result of unceasing rehearsing under a skilled conductor. Capacity audiences are usually present at these concerts, which are free.

The Boston Symphony, en route to Chicago, gave a concert on Sunday afternoon, Oct. 22, in Elmwood Music Hall, Dr. Serge Koussevitzky conducting. The program, played with great artistic beauty and authority, included Eine Kleine Nachtmusik by Mozart, Debussy's Nuages and Fêtes, the Ride of the Valkyries, which had an electrifying performance, and the Fifth Symphony of Tchaikovsky. A large and justly enthusiastic audience attended. Marian de Forest was the local manager.

Spalding and Gabrilowitsch

Albert Spalding and Ossip Gabrilowitsch made their first joint appearance in this city on Oct. 24, in the Philharmonic Concerts Series. They collaborated in three sonatas for violin and piano, the Brahms in D Minor, Op. 108, one in E Flat by Mozart, and Beethoven's Kreutzer Sonata. It is almost superfluous to say that in matters of unity and musical conception there was absolute co-ordination. A delighted audience demanded a repetition of the Rondo of the Mozart sonata.

MARY M. HOWARD

TEXAS SERIES IS BEGUN

Martinelli Opens Course in San Antonio—Civic Opera Heard

SAN ANTONIO, Nov. 5.—Giovanni Martinelli was presented at the Municipal Auditorium, Oct. 24, in the first concert in the series sponsored by the Southwest Texas Music Association, Inc., of which W. G. Higgins is president. The tenor was in excellent voice and received warm approval for his artistic singing. On the program were O Paradiso from L'Africana; Celeste Aida; songs in French by Berlioz, Debussy, Dvorak and Rabey; an Italian group by Leoncavallo, Gastaldon and Tosti; and songs in English by Spross and Liebling. E Lucevan le Stelle from Tosca and Vesti la Giubba from Pagliacci were sung additionally. Emilio Roxas played the accompaniments and was heard in solos by Grieg, Sibelius, and Chopin.

The San Antonio Civic Opera Company presented The Prince of Pilsen in October under the musical direction of David Griffin. Coates Gwyne had charge of the stage direction. Taking the leading roles were Joe Clay Roberts, Jack Blankfield, Charles Caruthers, Eric Harker, Manfred Gerhardt, Dorothy Arendt, Mary Ethel Vaughan, Mrs. Arthur Biard, Dorothy Sandlin, Lloyd Harrington, Audley Lackey, Lulie Dunbar.

G. M. T.

CHEERS FOR LE SACRE

Ann Arbor Hears Stravinsky Work With Boston Symphony

ANN ARBOR, Nov. 5.—The audience which filled Hill Auditorium on Oct. 24 received Stravinsky's Le Sacre du Printemps, as played by the Boston Symphony under Dr. Serge Koussevitzky, with cheers. Instead of leading gradually up to the Sacre, Dr. Koussevitzky plunged into it immediately after the exquisitely simple Eine Kleine Nachtmusik of Mozart. Stravinsky's work had an uproarious reading. The homogeneity and pellucid tone of the orchestra were evident in the Mozart, as in the First Symphony of Brahms which brought the concert to a close. The horns in the last-mentioned work were also particularly worthy of praise.

This program was the opening one in the fifty-fifth annual Choral Union Concert Series arranged by Charles A. Sink, president of the University of Michigan Musical Society.

Palmer Christian's organ recital in Hill Auditorium on Oct. 25 was heard with manifest pleasure by an appreciative audience.

H. M. C.

BAMPTON IS ACCLAIMED

St. Paul Greets Contralto at Opening of Concert Series

ST. PAUL, Nov. 5.—Rose Bampton opened the concert series of the Schubert Club with a recital given in the People's Church Auditorium on Oct. 23. The young contralto is well equipped with the many attributes requisite to make a first-rank recitalist. Prepossessing in appearance and winning in her demeanor, she has an exceptionally fresh and sonorous voice of excellent range, a splendid technique, intelligence and an obvious knowledge of song literature. She is skilled in the delivery of coloratura passages, an unusual asset among contraltos, and understands program building.

Miss Bampton sang the Invocation of Orpheus from Peri's Euridice, Bel Ragio from Semiramide, lieder by Hugo Wolf, Brahms, Strauss and Erich Wolff, songs by Chausson, Rhené-Baton, de Falla, Ravel, Sharpe and Walter Golde. Her skilled accompanist was Julia Elbogen, from Vienna and Budapest, sister-in-law of Eugene Ormandy.

V. N.

Free Recital Given by Westchester Recreation Commission

WHITE PLAINS, N. Y., Nov. 5.—The second free recital arranged by the Westchester County Recreation Commission was given in the Little Theatre of the County Centre on Oct. 29 by Alice Jones, pianist, and William Edward Johnson, baritone. Their program, which was thoroughly enjoyed, included music by Chopin, Handel, Massenet, Liszt, Schubert and other composers. Margaret Johnson accompanied.

Eastwood Lane Marries Modena Scovill

Eastwood Lane, composer, was married recently to Modena Scovill, pianist, at Cranberry Lake, N. Y., where for many years Mr. Lane has spent his summers. Miss Scovill has often performed Mr. Lane's compositions in public. The Lanes will make their home in New York.

At a religious service in the Eglise des Invalides in Paris, on All Saints Day, one of the features was Handel's Largo played on fifty cellos and six harps.

ROCHESTER BEGINS AUSPICIOUS SEASON

Hutcheson Gives Piano Recital And Opera Company Sings in Mikado

ROCHESTER, Nov. 5.—The concert season was opened with a piano recital by Ernest Hutcheson in Kilbourn Hall on the evening of Oct. 23. Mr. Hutcheson had not been heard in Rochester for a number of years, and his many friends and admirers turned out in full force. The hall was full and much enthusiasm was expressed over the artist's brilliant playing.

Mr. Hutcheson added five or six encores at the end of his program, which included sonatas by Liszt and Scriabin, a group of Chopin and his own delightful arrangement of the Scherzo from Mendelssohn's A Midsummer Night's Dream.

Performances Greatly Admired

The Rochester Civic Music Association presented the Civic Opera Company in Gilbert and Sullivan's The Mikado on Oct. 20 and 21 in three performances at the Eastman Theatre. Guy Fraser Harrison conducted the two evening performances and Paul White, assistant conductor of the Rochester Civic Orchestra, the matinee. The cast included Bliss Mapes as the Mikado, Kenneth Mook, George Culp, Lowell MacMillan, Richard Halliley, Inez Quinn, Marie Keber Burbank, Mildred Piottter, Olivia Martin and Martin Vogt.

Although the singers and dancers who take part in these presentations are classed as semi-professionals, with a few exceptions on the professional side, the performances are so smooth, the voices so pleasing, the acting and dancing so generally well done and the scenery, lighting and costumes so very attractive that they can be favorably compared to the best comic opera presentations anywhere—excluding the

lavish productions in the big centres.

All three audiences were large, the matinee drawing the largest crowd. Enjoyment was evident throughout, and the artists received numerous well-deserved curtain calls.

MARY ERTZ WILL

Kitty McLaughlin Applauded in Rockland, Me.


ROCKLAND, ME., Nov. 5.—Kitty McLaughlin, dramatic soprano, was heartily applauded by the audience which gathered in the Congregational Church recently to hear the concert she gave with the assistance of Edward Ransome, tenor, formerly of the Metropolitan Opera, and Frank Bibb, who was at the piano. She used her beautiful voice with skill in a program that contained Depuis le Jour from Louise, an aria from Faccio's Amleto and a variety of songs. Mr. Ransome sang the Flower Song from Carmen among other works and contributed to the enjoyment of the concert. He was accompanied by Mrs. Vincent Hubbard.

Weinrich Gives Programs of Classical Organ Music

Bach and His Forerunners is the title of a series of six organ programs given by Carl Weinrich in Gould Memorial Library, New York University, on Sunday afternoons. The series, which began on Nov. 5, will be continued on Nov. 12, 19 and 26, and Dec. 5 and 12.

Max Jacobs to Conduct Trenton Symphony

TRENTON, N. J., Nov. 5.—Max Jacobs has been engaged as conductor of the Trenton Symphony and will make his initial appearance at the first concert of the season on Nov. 14. There will be three Tuesday evening concerts and three Saturday afternoon concerts for children.

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New York Concerts

(Continued from page 29)

mitigated against the freest and most dramatic measures of the Schubert. This quartet was the least interesting of the three, both in itself, and its presentation.

The charming Haydn work was neatly and modestly played, and its sparkling beauty nearly always projected with faithfulness. But it was in the Schumann that the quartet excelled. This was a moving performance, beautifully sustained, warmly intoned, smoothly flowing.

There is no want of technique on the part of these young players, nor of feeling for ensemble. A little more *brío* or what may be called abandon, would, however, enrich their style and mature their interpretations.

The audience was large and very cordial, giving the ensemble hearty applause.

Q.

Kreisler Gives Memorable Recital

Fritz Kreisler, violinist. Carl Lamson, accompanist. Carnegie Hall, Nov. 4, afternoon:

Sonata in C Minor.....Grieg
Chaconne.....Bach
Poème.....Chausson
Adagio.....Mozart-Friedberg
Rondo.....Mozart
Impromptu.....Schubert
La Chasse.....Cartier
Saltarello.....Wieniawski
Caprices in B Flat, B Minor and A Minor, Paganini

Never at his first appearance in New York has Mr. Kreisler been more ardently welcomed than he was this time and never has he deserved it more. For on this occasion he played as he has not played in a number of years, surpassing himself, tonally and technically. It was a red-letter day in the violin world, not only for those who have held a place apart for this master musician-violinist, but for all present.

Grieg's Sonata, Op. 45, once the best of his three sonatas, is today a pale salon-sonata, which only becomes listenable under the spell of such an artist as Fritz Kreisler. But it was in the Chaconne that he was revealed as the poet who weaves spells in old-time music as well as in the lilting melodies of his native Vienna. Here he was at his best, making Bach's masterpiece for unaccompanied fiddle a thing of beauty.

This writer has never before heard the alluring Chausson music from Mr. Kreisler. His is a touching interpretation, one that sounds just the right note of exaltation. All the shorter pieces were fascinatingly done. Once more one noted Mr. Kreisler's modesty in omitting his name as transcriber of the Mozart, Cartier, and Paganini

pieces, also of the lovely Schubert Impromptu in G, a new transcription. At the end there were extras, among them the old favorites, Schön Rosmarin and Liebesfreud. Even these thrice familiar items were invested with added beauty, so gloriously were they played. Mr. Lamson was again a dependable assistant.

A.

John Charles Thomas in Second Recital

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Nov. 5, afternoon:

Modern settings of Old English Poems
Sonnet.....Edmond W. Rickett
Spring, the Sweet Spring; Roister Doister, Warlock
Take, O Take Those Lips Away.....Quilter
Diaphenia.....Edmond W. Rickett
Der Nöck.....Carl Loewe
Die Post; Lied eines Schiffers an die Diokuren; Der Erlkönig.....Schubert
Death's Serenade.....Moussorgsky
Au Pays.....Augusta Holmès
Beau Soir; Chevaux de Bois.....Debussy

Folk Songs

She Moved Thro' the Fair (Irish), Arr. by Herbert Hughes

The Minstrel Boy (Irish), Arr. by Wm. Arms Fisher

The Wedding of Miss Duck (North Carolina Mountains), Arr. by Marshall Bartholomew
Steal Away; Honor.....Arr. by Hall Johnson

This was Mr. Thomas's second New York recital of the season. It was largely attended and warmly applauded by an audience almost insatiable in its demand for "encores." The native tongue again fared well, not merely at the end of the program, but at the outset, when the recitalist presented eloquently his group of modern settings of old English songs. One composer of this group, Edmond W. Rickett, was called upon to bow. The first of the Peter Warlock songs was particularly effective.

The beauty of the American baritone's voice was at its highest in his German and French groups, the first supplemented by Hugo Wolf's taxing *Verborgenheit*, the second by Messager's *La Maison Grise*. Schubert's *Erlkönig* was stirringly dramatized. The Debussy songs were of haunting charm. Mr. Thomas's remarkable diction and his gift for vivid mood projection made highlights of the Hughes arrangement of *She Moved Thro' the Fair*, the Fisher version of *The Minstrel Boy* and Hall Johnson's *Honor*. Carroll Hollister again played able accompaniments.

G.

Hans Barth Gives Historical Program

Hans Barth, whose abilities as a performer on the piano in its various karmas seems unlimited, gave a historical program of harpsichord and piano music in the intimate Salon de Musique at the Barbizon Plaza on the afternoon of Nov. 5.

Using both harpsichord and piano, Mr. Barth presented each piece in its native

(Continued on page 33)

In Schools and Studios

La Forge-Berumen Broadcasts Resumed

The series of weekly broadcasts by the La Forge-Berumen Studios is to be resumed on Nov. 15 over the Columbia network. These programs will be heard each Wednesday at half-past three throughout the season.

Johanna von Tiling, mezzo-soprano, was heard in a recital of German lieder at the Bowery Mission on the evening of Oct. 24, with Harold Dart at the piano.

Artist Pupil of William S. Brady Scores in Hippodrome Opera

Norma France, contralto, an artist-pupil of William S. Brady, was hailed as an outstanding singer in the performance of *Die Walküre* by the Chicago Opera Company at the New York Hippodrome on Oct. 29. Her singing of Fricka was a splendid impersonation, both vocally and dramatically. Previously, she won success as *Amneris* and *La Cieca*.

School for Advancement in Music Holds Reception

Mr. and Mrs. Winfield Abell, directors of the School for Advancement in Music, gave a musicale and reception in their new studios in Steinway Hall on the afternoon of Oct. 29. The program was given by advanced students and members of the faculty of the school's ensemble department.

Those taking part included Minni Balzer, Dorothy Blumberg, Katrina Munn and Estelle Lessinger, pianists; Claire Cornell, soprano; Marian Tubbs, contralto; Albin Werner, tenor; Malcomb Langford, baritone; Harriet Joyce, harpist; Mortimer Rapfogel, flutist; Felix Gorisch, cellist; Helen Rozek, violinist, and Miriam Noyes, cellist.

Nathaniel Cuthright in New Quarters

Nathaniel Cuthright, teacher of singing, has opened his new studio on West Fifty-seventh Street, where he has had installed equipment to be used in connection with instruction before the microphone as well as for making voice recordings. In addition to teaching in his own studio, Mr. Cuthright is conducting a series of classes in singing and speech, using the same type of equipment, at the Hospitality Centre of Allied Arts in Carnegie Hall, Rembrandt Studios.

Emanuel Ondricek Opens New Studios

Emanuel Ondricek, violinist and teacher, who recently returned from three months in Europe, has opened new studios at 104 East Eighty-first Street. He will also teach as usual in his Boston studio. During his stay abroad, Mr. Ondricek discovered an unknown manuscript of a concerto by Tartini which he has arranged for concert use. Mr. Ondricek's pupil, Ruth Posselt, has been playing the work at appearances in Europe. She has played in The Hague, Scheviningen and Amsterdam.

Sarah French Wins Hall Scholarship

The scholarship which was offered this season, by Frances Hall, pianist and teacher, was won by Sarah French, a graduate of Syracuse University. Miss Hall and Rudolph Gruen gave a recital of music for two pianos for the benefit of the Artists and Writers Dinner Club, in the auditorium of the National Musical Benefit Society in Gramercy Park, New York, on Oct. 29.

Leonice Hunnewell Opens Studio in White Plains

Leonice Hunnewell, official accompanist of the Westchester County Music Festival, has opened her studio on Greenridge Avenue, White Plains, N. Y., for coaching in song repertoire and for piano instruction. Miss Hunnewell is accompanist of the

White Plains Choral Society, the Contemporary Singers, the Caroline Beeson Fry Studios, and is organist and choir director of the Chatterton Hill Church, White Plains.

Series of Lectures to Be Given by Lillian Reznikoff Wolfe

A series of lectures entitled Teaching Piano Fundamentals will be given by Lillian Reznikoff Wolfe at her Brooklyn studio three successive Tuesday evenings beginning Nov. 21. This will be the fourth course presented on this subject since June. Each of these lectures has been attended by teachers interested in using Piano Fundamentals by Stella Nahum, Lillian Reznikoff Wolfe, and Reuven Kosakoff, as a first year book. The lectures are supplemented by practical illustrations, showing how Piano Fundamentals should be taught to children and adults in individual and class lessons.

Frank Miller Joins Faculty of Philadelphia Settlement

PHILADELPHIA, Nov. 5.—Frank Miller, a member of the cello section of the Philadelphia Orchestra, has joined the faculty of the Settlement Music School.

Bethlehem Pianist Wins Partial Scholarship

BETHLEHEM, PA., Nov. 5.—Elsie Hontz, a pupil of Ruth Becker Myers, accompanist of the Bach Choir, was recently awarded a partial scholarship under Olga Samaroff at the Philadelphia Conservatory of Music.

PEABODY FORMS CHORUS

Conservatory in Baltimore Organizes New Singing Body

BALTIMORE, Nov. 5.—The Peabody Conservatory, of which Otto Ortmann is the director, is forming a mixed choral body to be known as the Peabody Chorus. The object is to give performances of choral literature from all periods, from the early classics to works of moment by modern composers.

The conductor will be Louis Robert, who has been assistant to Willem Mengelberg and Kurt Schindler and who has been praised by Arnold Schönberg for interpretations of his music.

Membership is open to amateurs as well as professionals. Arrangements for admission are made through Virginia Carty, secretary of the conservatory.

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New York Concerts

(Continued from page 32)

setting, so to speak. This facilitated the creation of an authentic atmosphere. A Scarlatti Sonata and a Menuet of Haydn took on new beauties played on the old instrument. In compositions of the intermediate era, by Schumann, Chopin and Liszt, Mr. Barth metamorphosed his technique in a clever manner and did equal justice to his material. More modern composers represented were MacDowell, Rachmaninoff and Mr. Barth himself. The recital, which was for the benefit of the scholarship fund of the National School for Musical Culture, of which Mr. Barth is director, was heard by an interested audience. N.

Elisabeth Bristol Greenleaf Sings Songs from Newfoundland

Elisabeth Bristol Greenleaf, who was sent to Newfoundland, England's oldest colony, by Vassar University to collect and record folk songs of the island, gave an original and highly interesting recital of her findings, in the Barbizon on the afternoon of Nov. 5.

Mme. Greenleaf, who sang all her songs unaccompanied, has a pleasant and adequate soprano voice, but in music of this type the manner of presentation is more important than the means used. Her interpretations were highly original. The pieces included two Old English ballads, two Irish songs, an English sea song, and three songs composed in Newfoundland. It was a unique recital of unusually interesting music. D.

Gabrilowitsch Plays Schumann and Chopin

Ossip Gabrilowitsch, pianist. Town Hall, Nov. 5, evening:

Fantasia in C, Op. 17.....Schumann
Ballade in A Flat, Nocturne in D Flat,
Valse in A Flat.....Chopin
Sonata in G Minor, Op. 22.....Schumann
Etude in E, Mazurka in B Minor, Prelude
in D Flat, Etude in C Minor.....Chopin

Among the long-familiar outstanding qualities of Mr. Gabrilowitsch's pianistic equipment is his extraordinary power to produce a singing tone and in this program chosen exclusively from the two arch-Romanticists, he found ample opportunity for a richness of lyric utterance that delighted his hearers and enkindled their imaginations. The major work of the program, the Schumann Fantasia, was given a pre-eminently lyrical reading in which plasticity and sensitive shading of phrase were matched by exquisite tonal tinting in the rhapsodic first movement and contemplative final movement, while fire and vigor characterized the military middle movement.

A deeply moving communicative spirit likewise informed the beautifully moulded Chopin Nocturne in D Flat and Etude in E, the Andante of the sonata and the Des Abends and Nachtstück in F of Schumann, which were among the encores. The Ballade received a truly impassioned performance, the sonata was finely proportioned throughout and the etude that brought the program to a close afforded the looked-for brilliant climax, which was intensified by the pianist's playing of the added Soaring of Schumann and Valse in E Minor of Chopin. The recital was an impressive demonstration of piano playing as a beautiful art. The hall was packed and standing room was requisitioned, and, needless to say, enthusiasm was at a high pitch throughout the evening. C.

WILMA HILLBERG, pianist. Barbizon, Oct. 24, evening. Well made program well played, beginning with Liszt's transcription of Bach's G Minor Organ Fugue and including pieces by Chopin, Brahms and Saint-Saëns and a group of moderns.

MATHILDE MCKINNEY, pianist. Barbizon, Oct. 29, afternoon. Sonatas by Scarlatti and Schumann, the E Minor Prelude and Fugue of Mendelssohn and works by Ravel, Griffes and Debussy, played with good taste and firm technique.

BRAHNA CHALEFMAN, soprano; MARCELLA GEON, pianist. Barbizon, Oct. 31, evening. Program largely of familiar

songs in four languages well presented. A Chopin and a Russian piano group played with skill.

MARGUERITE STOENESCU, mezzo-soprano. Isaiah Seligman, accompanist. Steinway Hall, Nov. 1, evening. Interesting list of folk songs sung in costume. Mr. Seligman played a group of solos.

NINA GORDANI, lyric diseuse. Kenneth Walten, accompanist. Barbizon-Plaza, Nov. 5, evening. Interesting program of French, Spanish, American, Italian and Jewish songs cleverly presented in costume.

UNFAMILIAR WORKS PLAYED IN CAPITAL

Kindler Leads National Forces in First List of Thursday Series

WASHINGTON, Nov. 5.—Well on its way in another season which promises to be highly successful, the National Symphony gave the first of its Thursday concerts in Constitution Hall on Nov. 8. The program chosen by Dr. Hans Kindler was novel and contained much that was interesting.

The Japanese Nocturne and Chinese Sketch from Henry Eichheim's Oriental Impressions had their initial performance here in full orchestral garb; Chausson's Symphony in B Flat had not been heard in this city since 1921, and the performance of Liszt's symphonic poem Tasso was in the nature of a revival. All these works, as well as the Overture to Euryanthe, which opened the program, were played with vigor and imagination and delighted the audience. Dr. Kindler attracts a following which is steadily increasing in numbers.

Passed Away

Fullerton Waldo

PHILADELPHIA, Nov. 5.—Fullerton Waldo, music critic and author of travel books who, during the war, acted as correspondent for the *Public Ledger*, died here in hospital today.

Mr. Waldo was born in Cambridge, Mass., in 1876 and graduated from Harvard in 1898. He joined the staff of the *Public Ledger* in 1908. His works on musical subjects included: Early Italian and French Opera, The German and Russian Opera and Modern French and Italian Opera. He was unmarried and is survived by four sisters.

Aside from his journalistic activities, Mr. Waldo lived a life of adventure. He spent his vacations traveling, particularly in Labrador and other parts of the Far North. He went to Greenland on a small ship, writing of his experiences in The Saga of a Supercargo.

Charles Frederick Whitaker

WARWICK, R. I., Nov. 5.—Charles Frederick Whitaker, for thirty-eight years a double-bass player in the Metropolitan Opera Orchestra, died at his summer home here on Nov. 5. He was seventy-four and had formerly been associated with the New York Philharmonic and the New York Symphony.

Mrs. Hall McAllister

BOSTON, Nov. 5.—Laura Henshaw (Mrs. Hall) McAllister, teacher of singing, died on Oct. 30. She was born in Boston, the daughter of Francis and Sarah Willard Nourse Henshaw. She taught in this city for many years, Natalie and Bettina Hall being among her pupils, and was active in musical clubs. Her marriage to the late Hall McAllister of California took

place in 1891, and for some years they lived in the West. Mrs. McAllister is survived by a daughter, Mrs. Nevil Ford of New York; a son, Francis H. McAllister, Boston; a sister, Mrs. Frank Farnham, Brookline, and a brother, Franklin Henshaw, Scarsdale, N. Y. W. J. P.

Beethoven's Eighth Symphony was the featured work on the program of Nov. 2. The first children's concert, on Oct. 28, drew 2000, including the parents of many of the young auditors. Frank Gittelsohn, concertmaster, played two violin solos in demonstration of his instrument. Xylophone solos were played by Nathan Cohen of Baltimore.

Among the new members of the orchestra is Sylvia Meyer, formerly harpist with the Baltimore Symphony. RUTH HOWELL

CHAMBER SERIES BEGINS

New Extra-Schedule Sessions Opened at Mannes School

The Sunday morning chamber music meetings, and music appreciation lectures at the David Mannes Music School began on Nov. 5, introducing the new extra-schedule cultural sessions which continued with Wednesday night ensemble playing beginning on Nov. 8. Supervisors of the music-making are Seraphin Albisser, Naoum Benditzky, Lillian Fuchs, and Wolfe Wolfensohn, the last three members respectively of the Gordon, Perolé, and Stradivarius string quartets.

Harvey Officer, who for some years has given the history of music lectures at the school, is presenting the music appreciation lectures on three Sunday mornings in the month, the remaining Sunday morning being given to a chamber music concert course which lists the Stradivarius and Perolé quartets, the Kroll-Prinz-Sheridan Trio, and a sonata program by David, Clara, and Leopold Mannes.

The Senior String Orchestra which this year has David Mannes and Paul Stassévitch as conductors, began its rehearsals on Nov. 4. The Junior String

Orchestra, under Edgar Williams of the violin faculty, will begin its Wednesday afternoon meetings on Nov. 15.

Florence Foster Jenkins Sings at Ritz-Carlton

Florence Foster Jenkins, soprano, assisted by the Pascarella Chamber Music Society, was heard in the ballroom of the Ritz-Carlton on the evening of Nov. 2.

Mme. Jenkins sang the Spinning Song and the Jewel Song from Faust in costume and with action. A French group included an aria from Louise. In the final cluster were Your Slave Am I, by Drakeford, and Trysting Time, by Cosmé McMoon, the composers being at the piano in each case. The words of the latter song are by Mme. Jenkins.

The ensemble played Mendelssohn's Piano Trio, Op. 49, and Schumann's Quintet, Op. 44. The members include Enzo Pascarella and Armando Pellegrini, violinists; John Di Janni, viola player; Caesar Pascarella, cellist, and Carl Pascarella, pianist. Edwin McArthur accompanied Mme. Jenkins.

Recital by Gerschefski Is Applauded in Meriden

MERIDEN, CONN., Nov. 5.—The piano recital given by Edwin Gerschefski in the First Baptist Church on Nov. 1 was heard by an audience which expressed its enthusiasm in no uncertain manner. An exponent of the art of Tobias Matthay, Mr. Gerschefski played throughout his program with technical ease, with a broad tone and in the manner of the accomplished musician. His list, beginning with Beethoven's Prelude and Fugue in B, from Book 2, and the same composer's Sonata in C Sharp Minor, continued with Bax's May Night in the Ukraine and the player's own Six Preludes, and concluded with the Schumann's Des Abends and works by Chopin.

Alexander studied singing under Mr. Alexander in Portland before their marriage in London twenty-four years ago. She had been in ill health for several years. H. D. C.

William A. Howell

TOLEDO, Nov. 5.—William A. Howell, leader of the Scottish Rite Choir, with which he had been identified for fifty years, died on Oct. 8. He had also been the leader of the choir in the First Congregational Church, and was chairman of the music committee of the Museum of Art. He was sixty-nine.

Gustav F. Heim

Gustav F. Heim, who had played first trumpet in the New York Symphony and had been a member of the Boston Symphony, died on Oct. 30, in New York. He was born in Germany, and was fifty-four years of age. His home was in Elmhurst, L. I.

Mrs. Elizabeth T. Dawson

ROCHESTER, Nov. 5.—Elizabeth T. (Mrs. Seth F.) Dawson, formerly a teacher of music at the University of Virginia and Stephen Girard College in Philadelphia, died suddenly on Oct. 28. She was fifty-one.

Mrs. Florence Olmstead

Mrs. Florence Persis Farnham Olmstead, formerly a faculty member of Smith College, Northampton, Mass., and well known as a concert pianist, died in this city on Oct. 29. She was the wife of Robert E. S. Olmstead, also formerly of Smith College. Their home was in Larchmont, N. Y.

Mrs. Howard F. Cunningham

MOUNT VERNON, N. Y., Nov. 5.—Ellen T. (Mrs. Howard F.) Cunningham, supervisor of music in East Chester schools, died on Oct. 25. She was forty-seven.

Frank W. Hale

SOMERVILLE, MASS., Nov. 5.—Frank W. Hale, formerly manager of the New England Conservatory in Boston, died on Oct. 17. He was born on Long Island in 1853, and when a young man taught music in the West. He joined the conservatory faculty as instructor in harmony in 1880, later becoming manager and resigning in 1903. In recent years he had specialized in the designing and manufacture of tools for the use of piano tuners.

Fred J. Rechlin

TERRE HAUTE, IND., Nov. 5.—Fred J. Rechlin, brother of Edward Rechlin, organist, well known in local musical circles as a composer, died on Oct. 11.

Mrs. Dean Mason

LOS ANGELES, Nov. 5.—Mrs. Dean Mason, who had been president of the former Los Angeles Symphony and was an active patron of music, died recently.

James Phillips

NEWARK, N. J., Nov. 5.—James Phillips, seventy-two, suffered a fatal heart attack when he was playing the chimes for mass in St. Patrick's Cathedral on Oct. 24. He had been a carillon player in this city for fifty years.

Mrs. Arthur Alexander

LOS ANGELES, Nov. 5.—Eleanor Barker Alexander, wife of Arthur Alexander, composer, and conductor of the Los Angeles Women's Symphony, died recently. Mrs.

OPERA BY ZEMLINSKY HAS PREMIERE IN ZURICH

Der Kreidekreis, Based on Chinese Drama, Contains Exotic Music and Is Received With Favor—Toscanini Causes Sensation in Concerts With Philharmonic in Vienna—Strauss's Arabella Is Given First Viennese Performance—Rosé Honored on Seventieth Birthday

By DR. PAUL STEFAN

VIENNA, Nov. 5.—The world premiere in Zurich of Alexander von Zemlinsky's opera *Der Kreidekreis*, the sensational success of Toscanini in Vienna and the first performance here of Strauss's *Arabella* have been outstanding events.

Zemlinsky celebrated a triumph when his opera was produced at the State Theatre in Zurich. As a libretto, he took an old Chinese play which had been successfully given everywhere in Germany, using von Klabund's version almost literally, but with necessary cuts. The story of the tribulations and the victory of Hai-Tang, a Chinese lady of noble birth who finally becomes Empress of China, furnishes brilliant material. For it Zemlinsky has composed very fine exotic music which is, nevertheless, easily understood. The per-



Schlosser & Wenisch, Prague

Alexander von Zemlinsky, Composer of *Der Kreidekreis*, Given Its World Premiere in Zurich

formance was excellent under the musical direction of Dr. Kolisko and with Schmid-Bloss, director of the theatre, in charge of the staging.

I was invited to deliver an address, dealing with this opera in particular and with opera in Austria in general, at one of the matinees. I had assisted at rehearsals and thus gained a complete insight into the work. *Der Kreidekreis* has all the qualities which make for success. The premiere resulted in an ovation and the work is to be produced in a number of German opera houses.

Eminent Conductor Engaged

Vienna has two large orchestras, the orchestra of the Opera, which is called the Philharmonic when it is heard in concerts, and the Symphony. Up to the outbreak of the War there was a third, the Tonkünstler. Since the War there has been room for only two. Now the Symphony has been largely placed at the disposal of radio; and the Orchestra Studio founded last year by

Hermann Scherchen has been developed into a concert orchestra which will give a series of concerts under the batons of such conductors as Otto Klemperer, Alexander von Zemlinsky, Ernest Ansermet, Václav Talich and Franz Schreker.

Zemlinsky has joined the administration of the society and conducts popular Sunday afternoon concerts. One of these has just been given with an outright success that was sensational. The soloist was Mme. Charles Cahier, who enchanted her audience with songs by Mahler. It will be remembered that Mme. Cahier was brought to the opera by Mahler and that under his direction achieved veritable triumphs. She is now teaching at the State Music Academy.

Zemlinsky, a born Viennese, returns to his city, where he has always been a favorite. It was here that Brahms became interested in his career. At that



Lotte Lehmann was the Arabella in the First Viennese Production of Strauss's Opera

time Zemlinsky was the first conductor of the newly-established Volksoper, a post he held for years, and set a standard of fine excellence. He was later for a short time associated with the Opera under Mahler, and from there went to Prague as opera director of the new German Theatre. There he was considered to be one of the first authorities on music. Now, after spending a few years in Germany, he returns to the scene of his earlier successes.

Excitement Over Toscanini

It will be a difficult task, even an impossible one, to outdo the Toscanini sensation in Vienna. A furor was created by the mere news that Toscanini would conduct the Philharmonic—for the first time; and instantly, from all over Austria and even from foreign countries, there arrived three times as many applications for seats as could be granted. Tickets sold for ten times their face value, and those who possessed the precious slips refused to part with them at any price. Two concerts were arranged, and in order to pacify the public the management agreed to sell tickets for the rehearsal preceding the second. One hour after this announcement was made the house was again sold out.

The first concert was attended by an audience of such distinction as had not been seen in a long time. The President of the Federal Government, the Chancellor and the entire diplomatic

corps were present. Toscanini was presented with the gold medal of honor, the highest award conferred on artists and at that only on rare occasions. His program consisted of Mozart's Haffner Symphony, the Haydn-Brahms Variations, Beethoven's Seventh Symphony and the Prelude to Die Meistersinger. It was an unbroken succession of super achievements and triumphs. The orchestra was electrified and outdid itself. One is accustomed in Vi-



Franz Schreker, Again An Outstanding Figure in Musical Life in Vienna

enna to outbursts of enthusiasm, but it is seldom that one witnesses anything like the ovation on this occasion.

Arabella Pleases Immensely

Shortly after the first Toscanini concert the Opera was the scene of the first performance in Vienna of Strauss's *Arabella*, which was received with great enthusiasm. Toscanini was present. It is not necessary now to discuss this work in detail. It pleased immensely, although weaknesses in the libretto, which are especially noticeable in the second act, and a certain sameness in the music did not pass unnoticed. On the whole, one had almost the impression of a second *Rosenkavalier*. Whether this impression is right or wrong will be determined by the future. At any rate Strauss, who was present, received an ovation.

The performance was incomparable—one of the greatest the Opera has given, thanks especially to Lotte Lehmann, the Arabella, and Alfred Jerger, the Mandryka. Frau Helletsgruber, the Zdenka, and Richard Mayr as Waldner were also admirable. Vienna had a right to be proud of this evening.

It should be mentioned that Mme. Lehmann's sense of duty and spiritual fortitude enabled her to go through with her part although her mother had passed away in the interval between the general rehearsal and the performance. An effort was made to obtain the services of Viorica Ursuleac, who had created the role in Dresden, but she was already engaged to appear that same evening in Berlin. Mme. Lehmann did not, however, consent to give a second performance, so that she will not be heard again in the role (so far her best) until December, after a period of rest.

Rosé Programs Published

It was a happy coincidence that Arnold Rosé, concertmaster of the Phil-



International Newsreel

Arnold Rosé, Head of the Rosé Quartet and Concertmaster of the Vienna Philharmonic, Celebrates His Seventieth Birthday

harmonic and first violinist of the Rosé Quartet, celebrated his seventieth birthday on the date of the first Toscanini concert. He is one of the most popular personalities in the musical life of Vienna and a musician *par excellence*. His quartet evenings have made all Viennese musicians his pupils. In celebration of his birthday, a collection of the programs given by his quartet during fifty years has been published. From them one learns that the ensemble has given world premieres of many works from Brahms to Schönberg. Rosé was seventeen years old when he joined the Philharmonic. He founded the quartet two years later. The Philharmonic has made him an honorary member. The Austrian Government had already, on a previous occasion, conferred on him the title of Hofrat.

It is characteristic of the ascending "will to live" on the part of Vienna and of Austria as a whole, especially in these days of political unrest, that musical activities in this city of music are greater than ever. Even now, more concerts are announced and programs are more interesting than before, although in respect to the latter, there is still room for improvement. Newspapers take the stand that the old glory of Vienna as the first city of music is being renewed in German-speaking countries. Many artists who are prevented from appearing in Germany, or who do not want to appear there, have come to us; and Austria, Czechoslovakia and Switzerland are beneficiaries of the present policies prevailing in Berlin and Munich.

Amphion Adds Male Voices to Woman's Chorus

Amphion, Harry Gilbert, conductor, is adding a group of men singers to the woman's chorus in response to many requests. Rehearsals have been started in the studios of Florence Turner-Maley, Steinway Building, on Friday evenings. The woman's chorus rehearses on Thursday mornings and on Monday evenings. Elsie F. Rogers is the president of Amphion.

Lawrence Gilman New Commentator on Philharmonic Broadcasts

Lawrence Gilman, music critic of the New York *Herald Tribune*, is commenting on the programs played by the Philharmonic-Symphony in Sunday broadcasts.